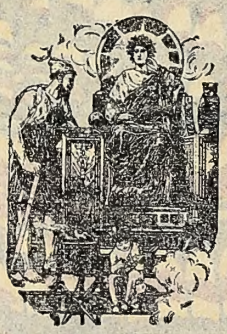
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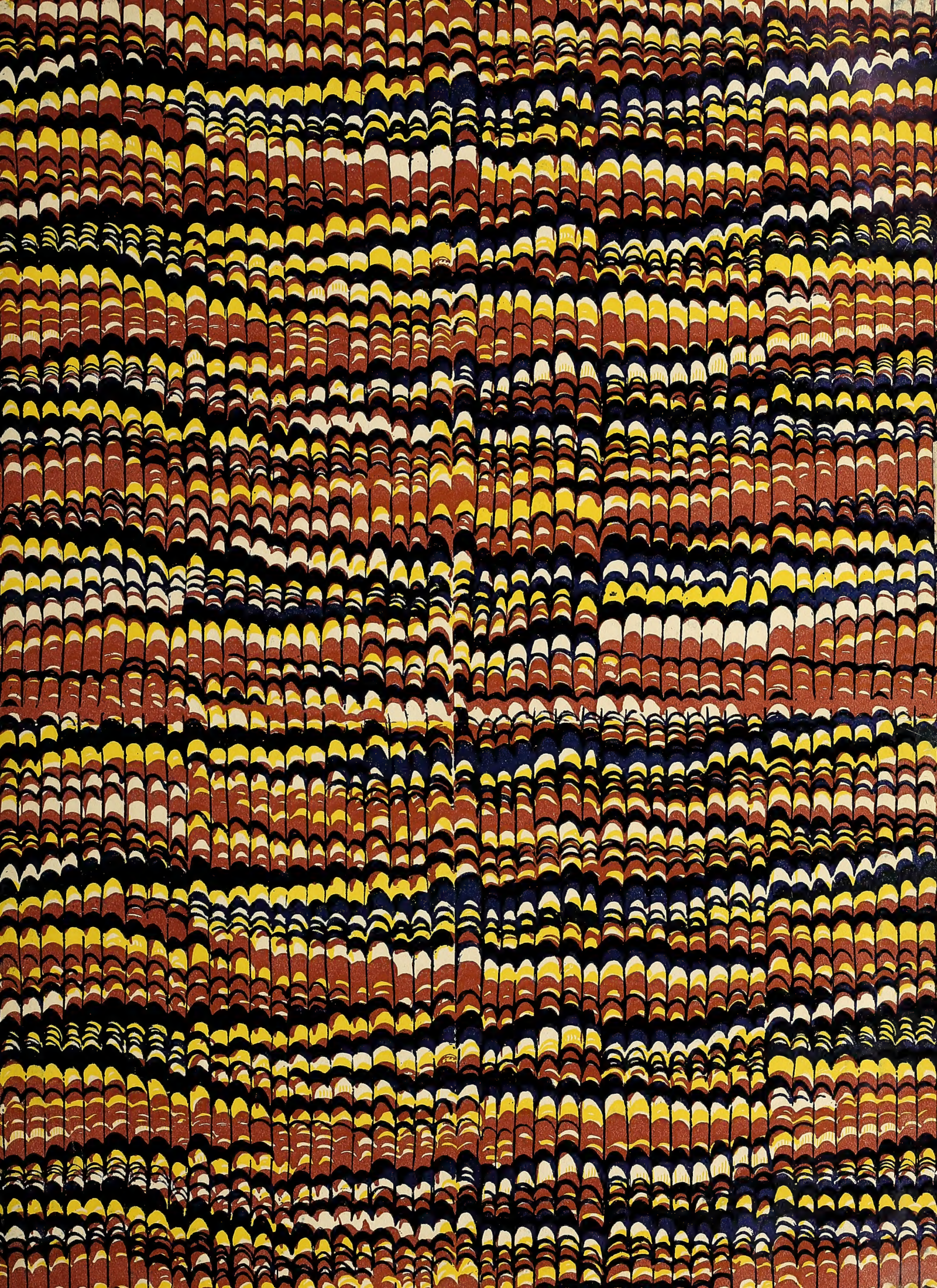
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THE
INLAND
PRINTER

VOLUME 68 OCTOBER, 1921 NUMBER 1

OCT 10 1921
U. S. PATENT OFFICE

THE INLAND PRINTER

THE LEADING
BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE
PRINTING & ALLIED
INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

Monotype Trade Plants

The opportunity for thorough efficiency is not denied the printer who has no machines. Available to him is the complete composing-room service of the Monotype trade plant. The type families that produce the work of the best printers of America can be used in his composition; the material necessary for makeup is in constant supply; and the same machines, the same type matrices, the same facilities that equip the Monotype trade plant are at hand to give him the advantages of the full Non-Distribution System. There is a Monotype trade plant near you, built for service.

Composition, Make-up, and Non-Distribution

Every composing-room operation takes the path of least resistance —greater production with less labor—when the Monotype points the way. There is sound reason back of this statement. It is the fact that man and machine unite their efforts without backtracking and without interference. The machine supplies the composition and the wide range of needed material—the man welds them into the completed form. Copy never goes a second time to the machine, and distribution no longer takes a toll of one hour in every four of the man's time —each is capable of continuous production.



LANSTON MONOTYPE MACHINE CO.

Creators of Non-Distribution Equipment

PHILADELPHIA

This advertisement is one of a series, and is a part of our campaign of Trade Plant Co-operation

332

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.I 75

The Inland Printer

Vol. 68, No. 1 October, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

How Better Letters Help the Printer 41
By Clarence T. Hubbard

Do You Like Candy? 43
By Clifton Sanford Wady

Finding and Holding Printing Accounts 44
By C. E. Shaffner

The Status of the Dummy 45
By Arthur E. Price

How Cost Systems Benefit the Employee 46
By Carl E. Jettinger

The Watermarking of Portraits, Ancient and Modern 51
By Dard Hunter

Direct Mail Advertising for Printers 54
An Announcement by the Editor

Curios Found in the Dictionary 56
By F. Horace Teall

The Didot Dynasty of Printers 57
By Fred T. Singleton and Henry Lewis Bullen

Program of U. T. A. Convention Announced 62

The Feminine Viewpoint 79
By R. T. Porte

Evolution of the Satirist 80
By O. Byron Copper

The Past Achievements and Future Possibilities of the Craftsmen Movement 82
By Harry Hillman

An Artist, Printer, Philatelist, Historian and Publisher 88
By Stephen H. Horgan

Complete classified index will be found on page 141

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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

N-O-S COMPOUND does away with the necessity of slip-sheeting. Why not try it?

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are to repeat-order customers.

Price, $2,900
f. o. b. Hartford, Connecticut

Comfortable terms to responsible houses

WOOD & NATHAN CO.
Sole Selling Agent
521 West 23d Street, New York

JAENECKE-AULT COMPANY
CHAS. H. AULT, PRESIDENT & TREASURER

JAENECKE'S WAY—

PUTTING THE EXTRA QUALITY INTO ALL THEIR INKS

MANUFACTURERS OF
FINE PRINTING & LITHOGRAPHIC INKS



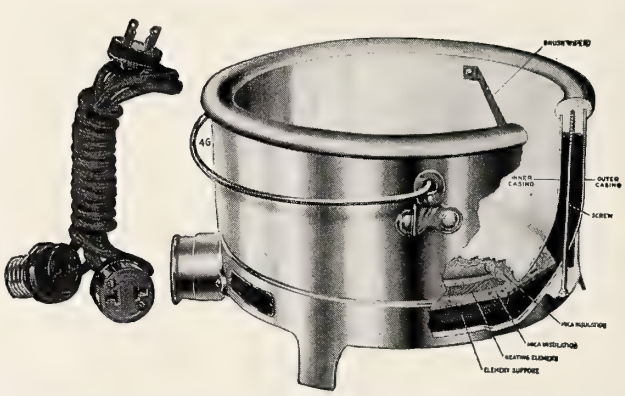
FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.
BRANCHES: NEW YORK·CHICAGO·CLEVELAND
Our goods can also be obtained from printers' suppliers everywhere

"First Aid Hints to Printers." Our little booklet just issued is yours if you'll only ask for it.

The CALOREL *Electrically Heated* GLUE POT

ONE PIECE :: ENTIRELY ALUMINUM

FOR GLUE AND SIMILAR COMPOUNDS
For any use, where an even, steady temperature, that will not burn or dry out, is required



The CALOREL Glue Heater is entirely aluminum, light in weight, clean. Large diameter and low flat design promotes rapid heating and sturdiness. The pot, completely surrounded by an air jacket, retains and distributes the heat and reduces the electrical consumption to a minimum. Owing to the correct proportioning of the heat dissipating surfaces, it will not reach a temperature of over 170 degrees F.

Without switches, or regulating means, no attention whatever is required.

The standard heater listed is for glue only. In ordering for other purposes, kindly specify, fully, the conditions under which it will have to work.

For Use on Either Alternating or Direct Current

Prices, complete with brush wiper, six feet of heater cord and separable attachment plug:

1 quart	70 watts	110 volts	220 volts	.....	$20.00
2 "	80 "	110 "	220 "	.....	22.00
4 "	105 "	110 "	220 "	.....	26.00
8 "	160 "	110 "	220 "	.....	30.00

When ordering Specify Exact Voltage.
Prices on special wattages on application.

Manufactured by

NATIONAL ELECTRICAL SUPPLY COMPANY

1328 NEW YORK AVENUE, N. W. :: WASHINGTON, D. C.

The Inland Printer

Vol. 68, No. 2 — November, 1921

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The Other Side of the Shield 185
By Reuben Edson Dockham

Charting the Progress of Work 188
By William A. Kittredge

Curios Found in the Dictionary 189
By F. Horace Teall

Pennsylvania's First Printer and Champion of the Liberty of the Press 190
By John T. Bramhall

Benjamin Franklin, and What Printing Did for Him 201
By Henry Lewis Bullen

Our New Cover Design —The Work of George F. Trenholm 206

Get the Other Man's View 211
By Ellis Murphy

The Problem of Industrial Education 212
By Arnold Levitas

Printing in Southeastern Asia 225
By William T. Cherry

Bicycles and Printing 229
By R. T. Porte

Waldemar Zachrisson — The Master Printer of Scandinavia 232

A Brief Review of the Thirty-fifth Annual U. T. A. Convention 233
By Harry Hillman

The Planographic Process Brings New Competition 237
By Waldon Fawcett

Is Your Name on Your Mailing List? 238
By John E. Allen

Complete classified index will be found on page 285

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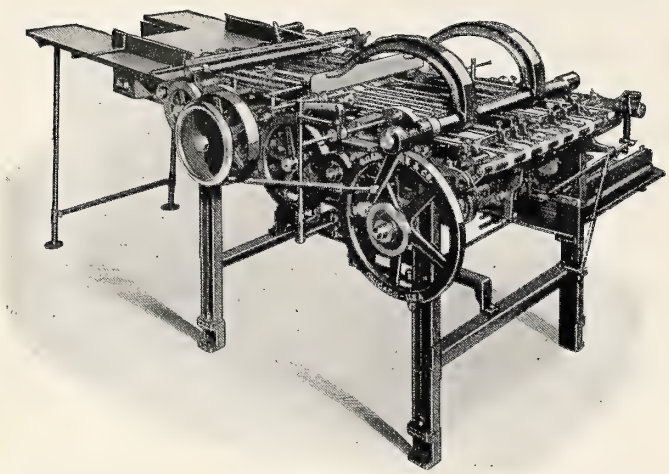
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HERE IT IS!

ANDERSON HIGH-SPEED JOB FOLDER No. 310



HANDY, RAPID, ACCURATE AND DEPENDABLE
for folding Circulars and Catalog Sections
within the range of 6x6 and 25x38 inches.

Interesting Bulletins on request.

C. F. ANDERSON & CO.

3225-3231 Calumet Ave. CHICAGO, ILL.

ESTABLISHED J&A 1842

JAENECKE-AULT CO.

SUCCESSORS TO THE JAENECKE PRINTING INK CO.

FINE TYPO & LITHO INKS
DRY COLORS & VARNISHES
JACO PRODUCTS

Notice is hereby served that we have registered our ownership of the name

"SURPRISE BLACK"

—One of the best inks going.

Originated and so named by us. Name appropriated and registered at the patent office by a competitor, which registration has now been canceled. Infringers will be prosecuted.

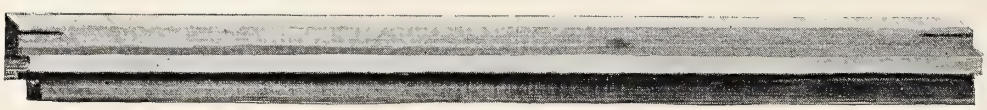
Anchor Line card of moderate-priced inks, in 16 shades most used by printers. On request. "First Aid Hints to Printers"—Our little booklet just issued is yours if you'll only ask for it.

OFFICES AND FACTORY



NEWARK NEW JERSEY

CAST RIBLESS AND LOW SLUGS ON YOUR LINOTYPE OR INTERTYPE



Make Your Machine a Slug and Rule Caster

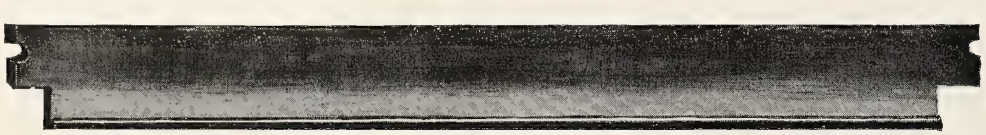
No Special Molds Required: Outfit Costs Only $8.00

Hundreds of dollars in time and materials can be saved with our Ribless and Low Slug and Rule Casting Attachment by those who care for clean, up-to-date printing. Why use ribbed high blanks or rules, when you can cast with the same facility ribless low slugs and smooth rules, same as typefounders', with an outfit which is always handy, dependable, easily applied and so inexpensive that it PAYS FOR ITSELF IN A FEW HOURS?

With our Low Slug Matrix Slide and our Non-grooved, Self-adjusting Mold Cap Attachment, you can cast any number of low, smooth and square slugs, 30 picas long and 54 points high, on the ordinary (universal) mold of your machine. Moreover, you can cast your rules, borders and dashes without ribs, same as foundry material. The operation is as easy as recasting ordinary slugs from matrix slides. The Mold Cap Attachment can be applied to the mold in the time it takes to change a liner, and is so made as to produce ribless low slugs or rules, of even thickness and exact height, with no more than the ordinary care on the part of the operator. Ordinary liners and ejectors are used, and no other changes or adjustments are required. Can be applied on any machine having Universal mold.

Price: 30-em 6-pt. Low Slug Slide, and up to 9-pt. Mold Cap Attachment, $8.00.
Money refunded in 10 days, if not satisfactory.

THE NORIB COMPANY **132 West 31st Street, NEW YORK**



Write for more details. In ordering state whether outfit is to be used on Linotype or Intertype. Special rates to parties who can equip a number of machines.

The Inland Printer

Vol. 68, No. 3 — December, 1921

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The Essentials of a Cost System, Part 1 329
By Ira W. Wolfe

Cutouts That Printers Can Make 331
By Robert F. Salade

Taylor Makes a Sale 334
By Joseph R. Geryer

Advertisements of Bygone Days 335
By William H. Jackson

Surveying the Market 342
By Noble T. Praigg

Nicolas Jenson, Printer, and the Types of the Earlier Printers 347
By Henry Lewis Bullen

The Fourth Annual Direct Mail Advertising Convention 350
By Noble T. Praigg

Buying Printing 356
By R. T. Porte

Education and Craftsmanship 357
By Harry L. Gage

English Orthography 370
By F. Horace Teall

Making Type Work 372
By Benjamin Sherbow

A Little Journey to the Home of R. T. Porte 375
By H. C. Hotaling

Complete classified index will be found on page 429

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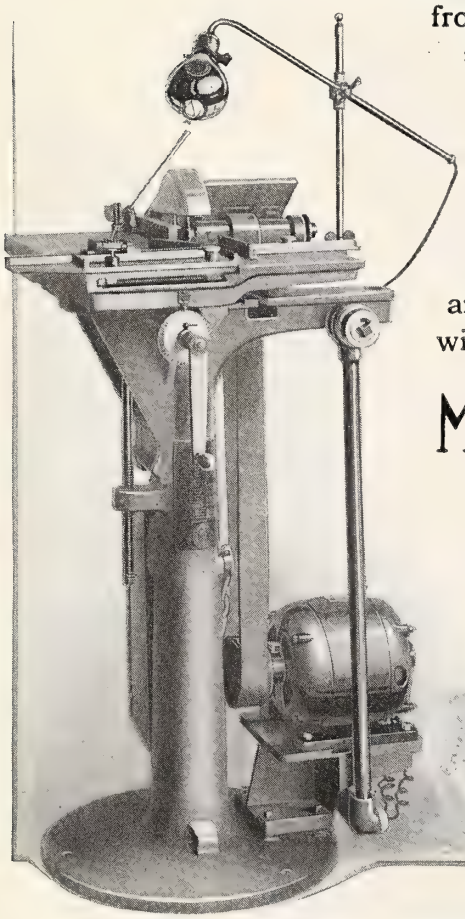
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Speed!

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The SPEED of the MILLER SAW-TRIMMER is essential in the commercial shop, where high-paid compositors and stonemen are marking "standing-time" on job tickets, waiting for rule to be mitered or cuts to be mortised, routed or trimmed.



The SPEED of the MILLER SAW-TRIMMER is essential in any shop, where workmen are confronted every day with various kinds of cutting, sawing and trimming jobs—where, without a MILLER they are forced to tackle these jobs with hand tools.

Send for a copy of the new MILLER SAW-TRIMMER CATALOGUE which describes and pictures the different types of machines and their various attachments—a book that will guide you to *extra profits*.

MILLER SAW-TRIMMER CO.

PITTSBURGH, U. S. A.

Branches: ATLANTA BOSTON CHICAGO
DALLAS NEW YORK PHILADELPHIA
SAN FRANCISCO

MILLER & RICHARD, Toronto-Winnipeg, Canadian Sales Agents, except in Province of British Columbia

The Inland Printer

VOL. 68, NO. 4 JANUARY, 1922

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

LEADING ARTICLES IN THIS ISSUE

What the Printer Should Know About Credit 473
BY THOMAS F. MOFFETT

The Essentials of a Cost System, Part 2 475
BY IRA W. WOLFE

The Ideal Printed Page 476
BY HENRY D. HUBBARD

Diverse Notions of English Language 478
BY F. HORACE TEALL

Decoration in Regard to Typography (With Insert) 479
BY AXEL EDWARD SAHLIN

The Paper Industry as Seen by the Printer 484
BY THOMAS E. DONNELLEY

Erhard Ratdolt, of Venice and Augsburg, and His Improvements in Typography 489
BY HENRY LEWIS BULLEN

The Evolution and Value of the Appraisal 493
BY ALBERT B. GIMLIN

Traveling Through the Paper Mills of Europe 516

A Print Shop Where Order Reigns Supreme 520
BY BOB WHITE

The Long Price List 521

The Lure of Printers' Ink 522
BY HON. MARTIN H. GLYNN

Complete classified index will be found on page 573

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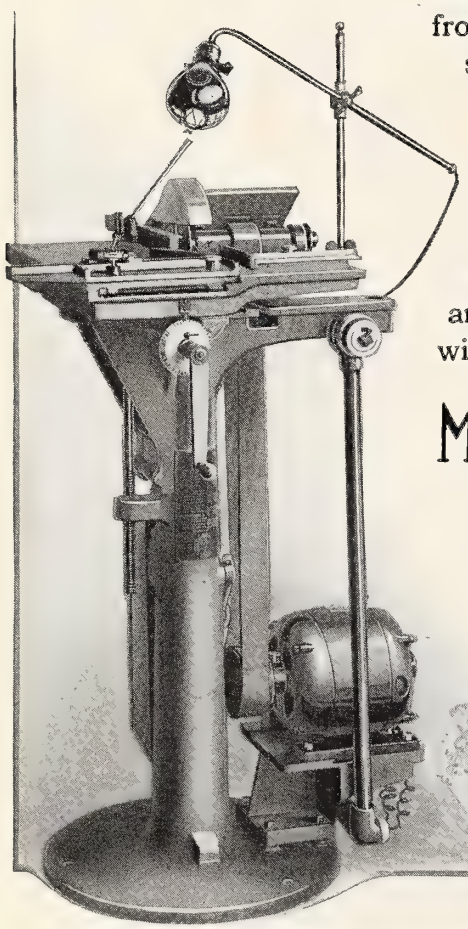
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PITTSBURGH, U. S. A.

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The Inland Printer

VOL. 68, No. 5 — FEBRUARY, 1922

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

LEADING ARTICLES IN THIS ISSUE

What Insurance a Printer Should Carry 617
BY CLARENCE T. HUBBARD

Capitalizing Horse Sense 619
BY REUBEN EDSON DOCKHAM

The Essentials of a Cost System, Part 3 620
BY IRA W. WOLFE

"Start a Specialty," Says a Successful Printer 622
BY FRANK H. WILLIAMS

Coöperation Between Editors and Printers 623
BY STANLEY W. WIANT

The Wharfedale Cylinder Press and the Guillotine 626
"COLLECTANEA"

Direct Advertising — The Results 629
BY ROBERT E. RAMSAY

A Sound Policy for 1922 634
EDITORIAL

Geofroy Tory, a Great Typographer, and His Apprentice, Claude Garamond, the First Typefounder 635
BY HENRY LEWIS BULLEN

Clarence P. Hornung 640
BY STEPHEN H. HORGAN

Curios Found in the Dictionary 658
BY F. HORACE TEALL

Is Letterpress Printing to Disappear? 661
BY H. W. HACKER

Millard Fillmore Bingham 664

Complete classified index will be found on page 717

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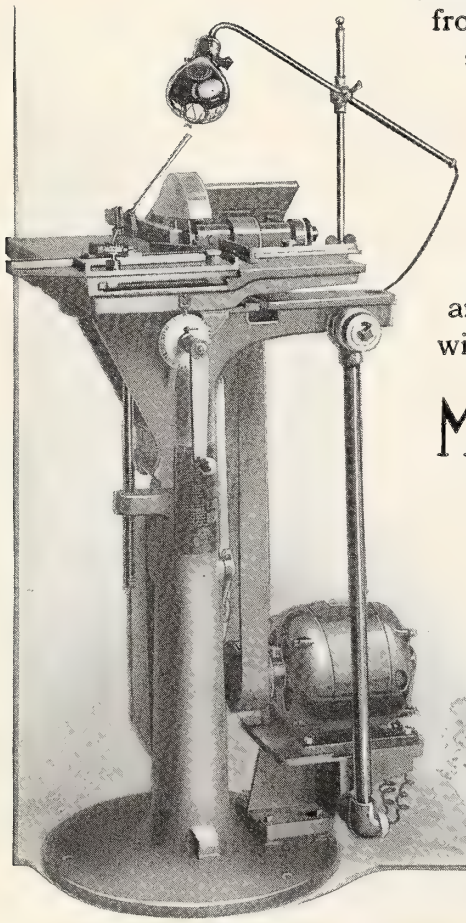
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THE HENRY O. SHEPARD CO., TRADE MARK REGISTERED 57 PRINTERS, CHICAGO.

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SAN FRANCISCO

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The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The Dummy and Layout, or Visualization of the Finished Product 769
By Axel Edw. Sahlin

Psychological Research for the Printing Industry 771
By Robert C. Croes

Letters to a Printer's Devil 772
By R. T. Porte

Curios Found in the Dictionary 774
By F. Horace Teall

Solving Problems of Doubt in Articles We Read Today 775
By Duncan Francis Young

Direct Advertising: The Relation of Direct Advertising to Other Advertising and to Business in General 781
By Robert E. Ramsay

Background Patterns Set on Machine 786
By Robert F. Salade

Uncle Sam Prescribes Typographical Display for Mail Forms 789
By Walden Fawcett

A Simple Method of Arranging Headings for Country Newspapers 796
By A. H. Rittenhouse

The Modern Trade Composing Room 810
By F. W. C. French

A Few Ideas and Suggestions for the Salesman 810
By Ira W. Wolfe

The William Bowyers and Other Printers Contemporary with Them 811
By Henry Lewis Bullen

Complete classified index will be found on page 861

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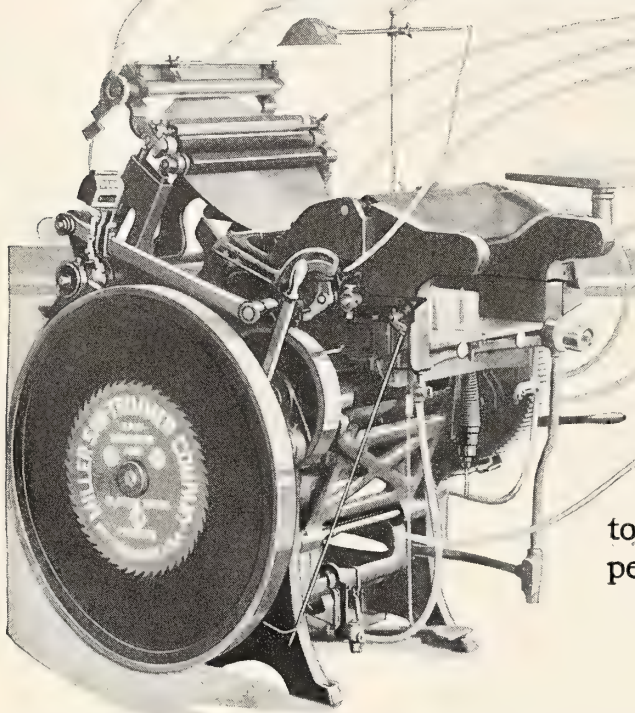
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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

Right on the Dot

TIME IS MONEY

MILLER AUTOMATIC FEEDERS
INSURE DELIVERIES AS PROMISED



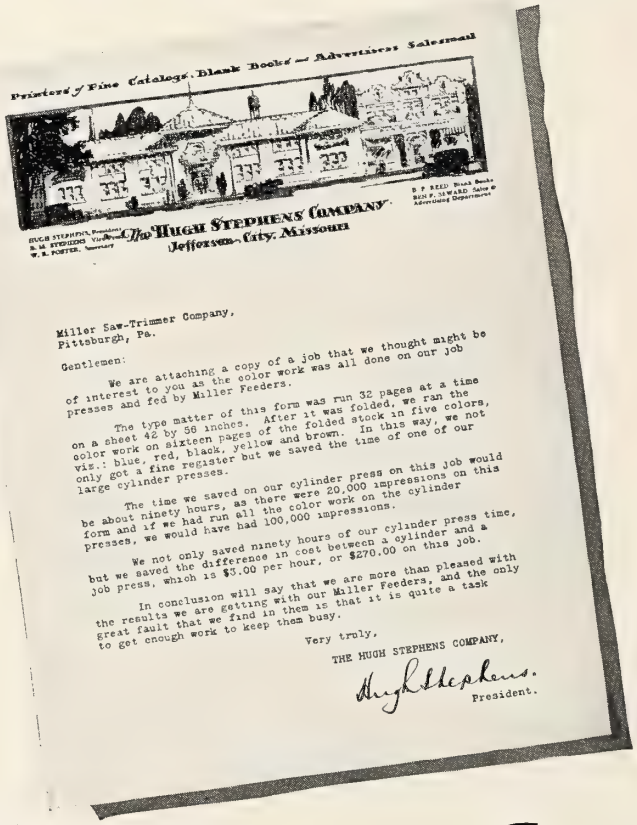


MILLER AUTOMATIC FEEDERS make it easy for you to work up to your schedule and make deliveries as promised, without sacrificing the quality of your printed product. This kind of service to your customers is your strongest bid for repeat orders and a constantly increasing business.

HANDICAPPED by hand feeding, it is physically impossible for you to even approach the high production and quality standards established by the tireless energy and mechanical accuracy of MILLER FEEDERS. It is also impossible to profitably compete with your MILLER-EQUIPPED neighbor, who by eliminating the costly human element of hand feeding, materially reduces his labor cost.

The letter here reproduced, from The Hugh Stephens Company, Jefferson City, Missouri, is typical of how more and more of the live, progressive printers are coming to realize the advantages of MILLER FEEDERS, not only on the regular run of platen press printing, but also on what has heretofore been classed as *Cylinder Press Work*.

Drop us a line to-day on your letter head, requesting our New Miller Feeder Catalog together with particulars regarding our liberal selling terms.



Printers of Fine Catalogs, Blank Books — Advertisers' Salesmen

The HUGH STEPHENS COMPANY
Jefferson City, Missouri

Miller Saw-Trimmer Company,
Pittsburgh, Pa.

Gentlemen:

We are attaching a copy of a job that we thought might be of interest to you as the color work was all done on our Job presses and fed by Miller Feeders.

The type matter of this form was run 32 pages at a time on a sheet 42 by 56 inches. After it was folded, we ran the color work on sixteen pages of the folded stock in five colors, viz.: blue, red, black, yellow and brown. In this way, we not only got a fine register but we saved the time of one of our large cylinder presses.

The time we saved on our cylinder press on this job would be about ninety hours, as there were 20,000 impressions on this form and if we had run all the color work on the cylinder presses, we would have had 100,000 impressions.

We not only saved ninety hours of our cylinder press time, but we saved the difference in cost between a cylinder and a Job press, which is $5.00 per hour, or $270.00 on this job.

In conclusion will say that we are more than pleased with the results we are getting with our Miller Feeders, and the only great fault that we find in them is that it is quite a task to get enough work to keep them busy.

Very truly,

THE HUGH STEPHENS COMPANY,

Hugh Stephens.
President.

MILLER SAW-TRIMMER CO.

PITTSBURGH, U. S. A.

BRANCHES

ATLANTA BOSTON CHICAGO DALLAS NEW YORK PHILADELPHIA SAN FRANCISCO

MILLER & RICHARD, Toronto-Winnipeg, Canadian Sales Agents, except in Province of British Columbia



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EARLY MASTER PRINTERS

AMBROISE FIRMIN DIDOT

1790-1876

The Inland Printer

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HOW BETTER LETTERS HELP THE PRINTER

BY CLARENCE T. HUBBARD

THE recognition of good letter writing as a business necessity has been a discovery in favor of the printer, not alone as to sales letters but also in regard to routine correspondence. In the present movement for improving letter writing, good printing, attractive and appropriate letterheads, quality paper and other printing features have come in for constant and permanent consideration. This movement has opened up a new field for the ambitious printer. In many cases this business can be secured by helping to sell the ideas of those back of the better letters movement. The live printer should make a list of all the business concerns and individuals in his territory who are known to be interested in the subject. Such people represent real prospects for additional accounts.

The efforts used by large firms, merchants and individuals in the building up of better letter writing have developed many forms and printing necessities. Hardly a concern of magnitude exists which does not in some form or other issue letter writing bulletins to its employees and salesmen for the purpose of stimulating better salesmanship and service through correspondence. These bulletins represent a line of business that will face the printer, for, in the majority of cases, the bulletins take the form of special letterheads or especially designed and ruled paper. Correspondence manuals also represent another product of the printer. These manuals in loose leaf form are generally made up of printed pages devoted to the various phases of better letter writing. The printer who has posted himself in this direction is equipped to secure additional business.

In addition there are many little forms used by correspondence supervisors and others who devote attention to this work. It is very evident that the printer who is acquainted with such forms and who can show an interest in their representations stands a very good opportunity to add to his business.

Another benefit in favor of the printer, brought about in the attention given to mail methods, is the various special envelopes and correspondence paper used for both outside and interdepartment correspondence. Many times the submission of a specimen or two along this line to some concern which has not as yet adopted special forms of this character will mean good additional orders, and profitable ones, too.

Still another feature to the credit of the printer is the development of direct mail advertising methods. Activity in this direction generally means special letterheads and circulars, folders and enclosures, all of which mean business for the progressive printer alert for such opportunities. There is one printer located in New England who gains considerable business in special letterheads and paper for field inspirational letters, such as sales managers send out to stimulate bigger returns from their representatives. This business he brought about by demonstrating the value of such effort to the executives in charge of the leading firms in his territory. By calling to their attention the endeavors of other firms along this line, and by submitting samples of such work, he was able to gain many new orders.

There is a particular opportunity at this time for soliciting business in the furnishing of material to stimulate collections. One of the biggest problems which has presented itself in the present reconstruction period is that of collections, and nearly all firms and merchants are making strenuous efforts to keep their collections on a punctual basis. This has resulted in a large number of special circulars, folders and letters being dispatched to field representatives and local salesmen, as well as direct to individuals, and the printer

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who can devise or suggest anything along this line is in an excellent position to secure new orders for printed material.

One printer secured a good order after a conference with the credit man of a large manufacturing concern. He suggested to this executive that a series of specimen collection letters sent to the branch offices of his concern for their individual use in securing payment from customers would be an effective plan. The credit man agreed to this and prepared a dozen sample letters. The printer reproduced these letters in an attractive booklet, which resulted in an order for several thousand copies.

The large insurance companies are particularly active in this line, and while most of them have their regular printers, it has generally been the experience that any outside printer who has a real idea to present can usually secure a special order. This illustrates the advantage of maintaining an index scrap book in which the printer should record all ideas and suggestions he may run across in the lines of collections, new business and letter writing ideas. This is not suggested with the idea in mind that such specimens be used as a means of copy, but simply for the thoughts they contain and the original ideas which such material might inspire.

As the value of good sales, collection and individual letters is becoming recognized more and more by representative concerns, it is to the printer's advantage to keep posted on all progress in this direction and to give attention to the improvement of letters in his own business, as through special effort and in the regular conduct of business he comes in daily contact with firms and individuals who make this such a study. Many books and pamphlets can be secured on this subject, while good articles of instruction on letter writing constantly appear in many magazines. The Direct Mail Advertisers' Association, with headquarters in Detroit, is always willing to assist printers in their effort to aid the better letters movement, and a number of correspondence courses treat this subject in a specialized way.

The printer who is anxious for more business will do well to make every effort to improve his own sales letters and routine correspondence. The letters of a printer should be modern and up to date, free from all old fashioned phrases, and should be typed to present an attractive appearance and to harmonize with the good printing and letterheads which he uses to set off his correspondence.

In the endeavor to secure new business through the plan of suggestion as to how printing facilities can help improve correspondence, the printer himself can use direct mail advertising methods. A good plan is to solicit by mail the attention of all progressive concerns within reasonable territory. This can be done by means of a sales letter.

The sales letter following should be printed on a high grade bond paper, and it might be worth the printer's effort to create a special letterhead which in some way stresses the subject of better letter writing. The letter should be enclosed in an attractive envelope, and a good impression can be conveyed if the face of the envelope bears the following words in an artistic type: "Something That Will Interest You."

It might be well to leave the face of the envelope free from all other wording. The letter to be enclosed can be prepared along the following lines:

Gentlemen:

I am interested in the "Silent Salesmen" of your organization.

Their job is a big one.

I refer to your letters — both routine and sales. Like your personal salesmen, "what they have to say" is not the whole story. Their *appearance* counts for something.

While their message is most important, your "Silent Salesmen" must also have powers of attraction. Consider the letters which come to you from outside.

My facilities permit the supplying of the necessary appearance through an attractive and appropriate letterhead; proper selection of paper; attractive enclosures; durable envelopes, and other special as well as necessary features. Consider my service and counsel free at all times on the subject of "dressing" your "Silent Salesmen."

May I have the privilege of showing you a few samples along this direction. I am also prepared to print any special forms that you may need for circulation among your employees or salesmen in the interests of better salesmanship through letter writing.

When shall we discuss the matter?

Earnestly yours,

This sales letter is prepared along the lines which tend to make such appeal successful. The beginning of the letter awakens the reader's curiosity, and as the message continues it succeeds in working up the prospect's interest and closes by leaving with the reader a practical suggestion. Such a letter, whether individually typed or processed, should be given care and consideration as to the spacing and paragraphing, also to the filling in of the address, as all these details have a bearing on the subject of the letter.

The envelope, too, should be addressed with care so as to in no way defeat the very purpose for which the appeal stands.

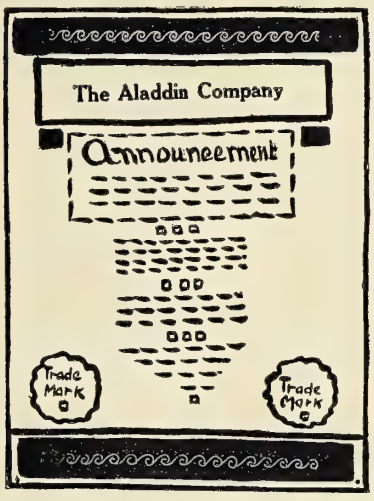
An effort on the part of the printer along this direction, supplemented with follow up letters containing samples and other suggestions, should arouse some new business, and if further followed up in person by the printer or his salesmen, should develop even more business of a very desirable nature.

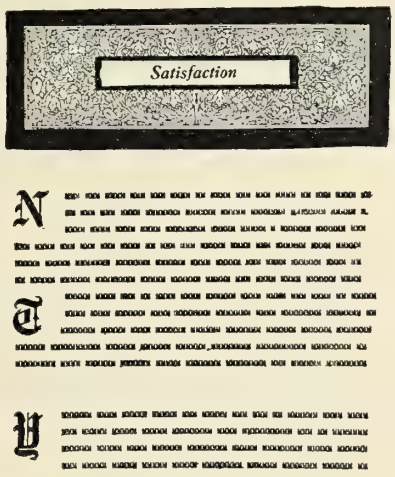
Three-fourths of the mistakes a man makes are made because he does not really know the things he thinks he knows.—James Bryce

DO YOU LIKE CANDY?

BY CLIFTON SANFORD WADY

IF you like candy you doubtless have a lot of those pound boxes, of pasteboard, lying round waiting to be used as here suggested. Being a printer you are among the very busy ones of life. We always go to the busy man to get anything done, hence it is likely you won't try to escape behind the fence of " busyness " when the suggestion is made that you take proofs of your various borders and cuts and corner pieces, tail pieces, ornaments, etc., and place different kinds in different little boxes, the cover of each showing the contents of that particular box.







If you will pull proofs in black and gray, in red and pink, and in green, say, you have the material with which to " sketch out jobs " for approval in the rough before a compositor has been paid to work out something for the customer, who, when it is done, may not like it. Resetting is costly, and not to satisfy the patron is even more so; hence the profit in taking the trouble of showing a " sketch " of a general layout of some kind that he may approve, thus giving the job sanction which saves much talk, trouble and actual cost afterward — when it is too late to do something different without paying for it. The customer should meet such an expense, you may say, but — well, he won't and that's why we should do something to meet the situation, which is bound to arise in every print shop, and I dare say in most of them there is no proper preparation to do so.

I have just said you have " material " with which to work in showing a rough preparatory sketch of a proposed bit of printing or display. I don't mean that with border proofs to paste up you won't have to actually design a form for your job, because you will. You should also have India ink, Chinese white and some water colors perhaps, together with three water color brushes, good ones, in small, large and medium sizes.

You can clip words, phrases and sometimes cuts from periodicals and paste them into place to form your proposed design. This is simply to secure a black and white tone effect and balance. If you do this when making an estimate (where a sketch can be submitted) you come closer to the customer in his desires than if you did not show anything of the kind, and thus gain an advantage worth the trouble involved.

Every month in the printing business it is growing more and more expensive to set type; and more and more does it appeal to the logic and sense of economy of a printer to show something for approval before going to the expense of a setup. Even though the patron may let it go when he doesn't like the layout as a complete display shows it, he has a mental reservation that works against future business for that shop. Please him, and the reverse of the proposition obtains.

Just to indicate several rough layouts three are here reproduced. These were made after hasty preparation, and the first design " that came " was used in each instance. Often it would pay to do the work over, for a first layout many times shows what can be done to improve the design. It is evident at a glance what could better either of these three — maybe you may care to " fuss a little " in this direction and arrange what you consider such an improvement, or to criticize these designs — there is room for it.

A further suggestion occurs: To get up some careful dummies of this kind in black and white, and have them engraved, reducing to a size to make a somewhat small booklet of numbered designs for use in handling orders.

They would be suggestive to your customer as to a " style " which would get his favorable consideration.

Once this style were settled upon you would not be apt to have further difficulty in securing an O. K. and his complete satisfaction — which is a point being made here.

If the patron wants some printing done you can readily show him sizes and kinds of type faces, but have you made any provision for showing him a "style" of composition which he could examine and pass upon, or among several, select something approximately in line with his ideas? The plan which has been proposed here would allow this to be done. Does it appeal to you as being something that is worth while? If so "let's go ahead and do it!"

And that of course would bring us right back to the question with which I started: "Do you like candy?" For if you do not, and haven't the pasteboard boxes at hand — you'll probably have to use envelopes, instead. All right; *use* envelopes!

FINDING AND HOLDING PRINTING ACCOUNTS

BY C. E. SHAFFNER

FROM the very nature of things it follows that efficient and persistent efforts carried on in a normal way will produce good results, but in the printing business there is a trend in the minds of almost all prospective customers which when fully satisfied represents the addition of new and permanent accounts. While this at first glance may seem to be a rather general statement of the principles which are involved in economical buying, it has direct reference to fundamental motives which constitute the foundation of the whole process, causing prices and materials to become minor details to be settled later.

A striking illustration of the importance of taking into account these underlying and impelling motives is shown in the experience of a printing firm located in a city in the Middle West. In spite of splendid facilities and a good reputation for workmanship and service, this organization discovered it was making little progress in securing new business, because prospective customers could not be made to realize that the plant was capable of turning out high grade printing. A number of methods designed to penetrate this mental fog under which possible buyers were laboring proved unsuccessful. Finally the head of this organization seized upon an idea while looking over the menu card in a hotel dining room, and upon returning to his office he stated this idea to his associates as follows: "We will strive to place the imprint of this organization on every piece of printed matter used in high class places where men and women eat and drink and play. We will make our printing so distinctive that they will go out of their way to find out the name of the printer." His associates received the suggestion in silence and after a few minutes' consideration declared they could see nothing unusual in his plan. But the president was thoroughly imbued with his idea and proceeded to point out that a finely printed menu card or program could not fail to appeal to the artistic nature of many persons, while with others it would leave a pleasing effect, and these two factors, together with others more difficult to express, would so impress prospective customers when their minds were most receptive during periods of enjoyment that inquiries would undoubtedly result, the first step in securing new accounts.

How well this plan has succeeded is shown by the fact that this organization now handles the printing of menu cards for practically every large restaurant in the city, and its imprint may be found on almost all printed matter used in places where people congregate for entertainment, even to the tickets and pass books at the ball park. Naturally, a tremendous impression has been secured and its effectiveness is manifested in various ways, because this particular printing firm has been brought to the attention of all classes of people from the employer to the office boy. It is now quite common for this firm to receive inquiries from unexpected sources, and salesmen following up these leads are quite often told something like the following: "We have seen your name so often that we have figured out that you must do most of the printing in town and therefore we have wondered why we have never sought your services." A more specific instance of the effectiveness of this publicity is strikingly illustrated in a large order for menu cards placed by the Chinese proprietors of a syndicate which was opening several chop suey restaurants. Tactful questioning revealed the fact that they had come to this firm because they had discovered that most of the printing for other restaurants was done by this organization. Perhaps the most remarkable evidence of how deep seated this impression has become is found in the mistake made by the office boy of a manufacturing firm in delivering to these printers copy which was intended for another company. He explained his error by stating that he had seen the name on the score card at the ball park and on printed matter at other places, and naturally thought he had brought the copy to the right print shop. Many equally specific instances could be cited to point out the extent to which the company has cashed in on the publicity value of the imprint, and new accounts have overtaxed the capacity of the plant.

Another serviceable plan along the same line was developed by a printer in the same city, although for the most part unconsciously. He succeeded in getting the publication of no less than fourteeen fraternal and club publications, and house-organs. As a result he discovered that these messengers of good printing circu-

lating among thousands were bringing him new accounts from unexpected sources. Like the other firm he found that readers of these publications had his name called to their attention when in a receptive state of mind after enjoying this interesting and well printed matter at home or at the club.

Here are several instances where salesmanship of the highest order has been employed. Every successful salesman employs similar methods to a great extent. His methods, however, are often artificial, because he has not the means of making a direct appeal in such an unconsciously persistent manner. However, he never fails to realize for a minute how much the little things count in landing business, and these typical experiences certainly point out the exceptional opportunity offered for carrying out this plan.

THE STATUS OF THE DUMMY

BY ARTHUR E. PRICE

TO my printer mind the millennium has always seemed to be a time when customers would be able to tell what they wanted when they patronized a print shop. At the present writing, I can not say that my hope has materialized, but to help matters along there does seem to be an effort on the part of some printers to show a customer what he is going to get, and thus make him hold his peace forever after, or pay the costs. I am referring here to that unappreciated and little used implement known as the printer's dummy.

I was introduced into the art preservative of arts in a small village print shop. As I recall it, about one job out of every ten had to be changed after the type was set, because the customer either had left out something or did not like the looks of the setup. My esteemed master printer, the boss, used to growl and mumble something about "people not knowing what they wanted," take a big bite of Horseshoe, make the changes, and let it go at that. Graduating from the case into selling and later into advertising, I have found all along the line, and still find, the same misunderstanding between customer and printer as existed in the little village printery.

There still are times when a customer comes into a shop with the proof of a typographical creation in his hand and requests that six paragraphs that he forgot be inserted, or else wants to know how in blazes he got such a rotten looking setup on his job. Every printer who reads this article can recall more vivid impressions of what happens at such times than I can portray in cold type. The difficult thing about such cases is that many times the customer is justified in his complaint. Unfortunately, compositors are not authorized copy writers, and few of them are artists enough to make a presentable piece of work out of every jumble of copy that comes to their frames. Seldom is the customer's copy even legible, and if he does know just what he wants he is unable to tell a printer how to do it. Right there, in my estimation, is the seat of the whole trouble. The printer is not a mind reader, and the customer is not a printer — therefore it seems as if the two will always be at loggerheads.

Supposing the printer adopted some of the methods of other trades to remedy the trouble? Take, for instance, the commercial artist. He invariably makes a rough pencil sketch which he insists that the customer O. K. before he does any real work on the drawing. If a man has an idea for a building, no contractor will attempt to build it without a definite plan which has been approved by the customer. In fact, before he spends any money on another man's structural judgment, the customer insists on knowing all the details about the appearance of his building.

The plan and pencil sketch mentioned above are a protection from misunderstanding and a dissatisfied customer. The plan or sketch *is really the job,* and any alterations make the price subject to change. Yet, during all times past, the printer has been willing to proceed on customers' work without any definite plan, hoping that his compositors would produce something to suit, when they did not know the exact requirements of the job and neither did the customer — at least, not until he saw the job in type. The privilege of changing after type has been set is abused too much, but printers have never attempted to show a customer what his job would look like when finished, and consequently the customer has always made the most of the change privilege.

Many big buyers of printing furnish the printer a dummy as a matter of protection to themselves. But as a matter of fact, an accurate dummy is worth more to the printer than it is to anybody else. It gives him something definite to estimate on. It leaves little chance for a dissatisfied customer. It eliminates all chance of changes if he sticks to a policy of charging for changes made after type has been set according to the dummy. The compositor's labors are also considerably lessened, as he has good copy and knows exactly what is wanted.

It seems that the customer should know what kind of job the printer is going to give, and the printer certainly ought to know what kind of job he intends giving. If a customer comes into the shop some morning with a roll of long hand or typewritten manuscript under his arm and says he wants a folder or broadside and that certain marked paragraphs are to be set in black type, that a picture of the product is to occupy a prominent position, also that the name is to be displayed stronger

than anything else, and that the whole thing is to be enclosed in a fancy border, the average printer will give every assurance that he understands perfectly just what is wanted. And out into the composing room he goes, tells the foreman what he remembers of the story, and the foreman in turn gives the copy to his star compositor with instructions to " get up a classy job." The compositor decides that a two point rule border is fancy enough, puts in plenty of ornaments for class, and sets the type in whatever fonts he can find without picking sorts.

Now when the customer gets the proof and goes up in the air — who's to blame? You can say whom you please, but I say the boss printer.

Just as soon as the customer, who may never have designed a job of printing in his life, starts to explain how he wants a job set, the printer should start dusting off his memories of past experiences and exercise a little precaution. How different things would often turn out if there were a man around the place who was handy with a pica rule and a lead pencil! He could make a rough or an accurate dummy, could letter in or indicate the display lines, designate the space for text matter and the type to be used, and paste in a proof of the cut. Then Mr. Customer would have it explained to him that this was a general idea of what his broadside or folder was going to look like after the type was set, and if he desired any changes to make them now or there would be extra charges. Of course, the cost of making the dummy should be charged as part of the job.

The business of making dummies is not necessarily an advertising man's job. The printer need not concern himself any more than he usually does with the display value of his customer's advertising. His job is to do the mechanical work, and his concern should be to see that the customer visualizes the style of setup he will get, whether or not it is first water advertising display.

And thus we have the status of the dummy. It is a part of every printer's service, and it saves, in time, worry and mistakes, all and more than it costs to make it.

More often than a printer realizes, he has talent right in his own organization which can be utilized in making dummies. Almost any compositor with a little ambition and a sense of display can make a presentable dummy and it is likely to be accurate. Very often a salesman knows enough about type and type faces to make a dummy. When one stops and considers the large number of instances in which a dummy would have saved considerable time and trouble, it seems that every printer would see that there was some one in his organization who was capable of making them.

HOW COST SYSTEMS BENEFIT THE EMPLOYEE

BY CARL A. JETTINGER

THERE was a time when the mere suggestion of installing a cost system in a printing office aroused the antagonism of the employees. Then the employee saw in the time ticket merely a means of checking up just how much or, as the boss would figure it, how little work he did and how much time he wasted. Fortunately for both, the employee is beginning to realize that he should take just as much interest in cost systems as the employer, and cases are not rare where the employees realize the value of cost systems better than do the employers. In a few instances unions have even gone so far as to refuse to furnish employees to printing offices that have no cost system, simply because they appreciate that the success of a business is just as necessary to the employee as to the employer.

Digging away to the bottom, we find that the foundation upon which the average employee has built his dislike for the time ticket, without which there can be no cost system having to do with labor, is either fear that he can not produce as much in a given time as he ought to; a suspicion that the employer intends to treat him unfairly; or the desire to slight his work. And let it be stated right here that while we will always have with us the dishonest workman, who wastes his energy trying to deliver as little as possible for the wage he receives, he forms but a very small percentage of printing office employees, the great majority of whom endeavor to perform as good a day's work as they know how. On the other hand, it can be said that every sensible employer realizes this, and that he also realizes that no human being can deliver as much work on one day as on another; that there are not only days when everything seems to go wrong and delay the work, but that even the most even tempered men have " off " days on which they for some reason or other are unable to do as good a day's work as usual.

No master mind is necessary to discover that an industry that is not profitable can not pay good wages, and that a highly profitable industry can pay higher wages than an industry barely earning interest on the investment. Even the most liberal employer can not pay wages if his business does not earn them, and even the most selfish corporation can be induced by one method or another to pay fair wages, if it is making large profits (to do which it needs employees). The employee should therefore readily see that the more profitable the industry in which he is employed, the more likely it is to pay good wages and to give steady employment; and the more unprofitable it is, the greater the pressure to keep down wages and to lay off employees whenever there is not much work in sight or when there are large payments to meet.

That merchant who would price his goods upon what he thinks they cost, instead of what he knows they cost, would be pretty sure to fail, as would also the merchant who sold by guess instead of by measure. The printer who runs his business without a cost system is in much the same position, as he not only sells at what he thinks his employees' time costs, overhead included, but guesses how much of their time he has furnished the customer—and he usually guesses too low in both instances.

No cost system is a good cost system unless it is so planned that putting down the time expended on the various jobs done during a day by the employee can be done with a minimum exertion on his part; and while no cost system is perfect in this regard, every tried out system comes near being so. The workman should bear this in mind and not try to simplify or change the way of keeping his time. He who, without fully understanding every detail of a cost system, makes changes in the way of keeping time, may do a thing as foolish as the new devil when he suggested that instead of using overlays a halftone should be made to print well by using an abundance of soft packing, that the channels of the linotype be oiled to make the matrices slide more easily and that the lower case be so rearranged that the letters follow in alphabetical order.

The employee should realize that he, and only he, can keep time, and that inasmuch as all other work necessary for the operation of the cost system is done in the office, his duty is simply to report his time correctly as has been indicated to him. In case he does a piece of work that has taken up more time than he thinks it ought to have, he should never juggle this time by putting part of it on some other job, but should report the time just as it was used. Most work done in a printing office requires more time than those who never kept a record of it would suspect; and some particular kinds of work eat up time so fast that it is almost unbelievable. The quicker the employer finds this out the better it is for him and his business. The same holds good where lack of material or similar drawbacks retard the work. Nothing shows the employer the handicaps under which he puts his employees more quickly than a correctly kept time ticket.

Where no time clocks are used workmen sometimes wait until quitting time to make out their time tickets. This should never be done. To insure accuracy, the time should be put down just as it is used up. If the employee will simply make an entry on time tickets as the first operation on every job on which he works he will find timekeeping not at all troublesome.

Many a highly competent employee forms the mistaken idea that he could put in his time more profitably to the employer than by filling out time tickets, and that some of the items he is asked to put down are so small that it is a waste of time to put them down on a time ticket.

Certainly it takes time to fill out time tickets, although not nearly as much as some want to believe; but it takes much more time to keep type and machinery clean and everything in the plant in good order and in its place, and no good workman will dispute that this is necessary and that it pays well to do it. The same holds good with keeping time.

To simplify calculations, most time tickets are now kept in units of six minutes, that is, one-tenth hours. At the present wage rates the cost of a single six minute unit of men's handwork in a printing office, with overhead added, is hardly ever less than 15 cents, from which minimum cost it runs up to 50 cents a unit, and to still higher figures where expensive machinery is used. In offices where no time tickets are kept a number of units of each employee's time are overlooked each day in the way of small items that are not thought of when the price is made; and whole hours of time fail to get into the charge to the customer because the time it took to do the job is underestimated. This underestimating is done just as often after the job is finished as before, and an employer who has worked at the trade is just as likely to do it as the one who has only office experience in the business. This being the case, the time spent by workmen in making out time tickets is generally the most profitable of all to the employer, considering the losses it obviates. Then, too, the time goes into the job and is charged to the customer, who should rightfully pay for it, just as he pays for any other legitimate expense in connection with the business, particularly as it is the only means by which a price for the work can be figured that is fair both to him and to the printer.

If it pays a grocer to walk from one end of his place of business to the other to charge a three cent cake of yeast, then it surely pays the printer to have employees mark down every single six minute unit of time, some of which units, if they constitute high priced machine time, may cost him from ten to twenty-five times as much as the cake of yeast.

There can be no accurate cost system unless each and every employee turns in a correctly made out time ticket, for in no other way can the data necessary for distributing the overhead charges and apportioning the cost of labor be ascertained. Correct timekeeping is the foundation of a cost system in a printing office, and the employees can easily wreck this foundation and destroy the system. They should, therefore, fully realize that cost systems work to their own good, because they help make the printing business more profitable, and their chances of getting good pay rest almost entirely upon the prosperity of the printing business. Not only that. Many an employee will at some future time want to go in business for himself, or his son, or some one else in whose welfare he has an interest, may do so. The more profitable the printing business is then, the more likely will be the success of the new employing printer.

No sane man would be foolish enough to help cut off the limb of a tree while he is sitting on it. That employee who exerts himself to help wreck a cost system does a thing that is no less foolish, for he helps destroy the support upon which rests his income. Nothing will

do more to wreck a cost system than incorrectly kept time tickets.

While the purpose of this article is to make clear to the employee why he should be as much interested in the cost system as the employer is, a few words to the employer will not be out of place.

Many a cost system has failed simply because the employer did not make proper use of it; many a system gives figures that are far from being correct simply because the employer works in the mechanical department himself and fails to account for his own time correctly, while his time ticket ought to be the model which all other employees should aim to duplicate in accuracy. Many a system has failed because the employer, and the term employer here includes all persons who act for the management, used poor judgment in applying the information he received on the time tickets. If the employer wants his time tickets kept accurately, then he must have his employees realize that he knows that while the tickets will show how little an employee does at some times they also show how much he does at other times. Whenever a job comes up which seems to have taken more time than it ought to have taken, then he should not rashly decide that the employee was at fault, but the matter should be taken up with the employee in a sensible manner and he should be made to feel sure that if the fault rested with inadequacy of equipment, or with anything else that the proprietor can remedy, then the proprietor will make every effort to remedy it.

Where no time tickets were kept in the past and timekeeping is newly instituted, the employer will do well to realize that he is not what the courts term a "competent witness" when it comes to telling how much time a given task should take, for what he knows is not what he has seen himself, but simply hearsay or guesswork. Before making any kind of complaint about some certain kind of work taking too much time, he had better wait until he has several time records of this kind of work and has convinced himself that they do not all agree in showing more time than it was thought they should, thereby proving that only a fair average time was consumed in performing the work.

Where the job took less time than was expected, a few words of praise to the employee will never come amiss; and there always is good opportunity to give these, because in such cases there should be an investigation to find if the time shown on the ticket is correct or if some of it has, through error perhaps, found its way to some other job.

At no time should the time ticket be used for continually finding fault with workmen and registering complaints about work not being done fast enough. Chronic complaints of this nature not only embitter the employees, but they incite them to doctor their time tickets and make the whole cost system unreliable. If an employee is incompetent at one kind of work, he may be good at another. If he is poor at all kinds of work in a printing office, then it is only just to him that he be so informed in a gentlemanly way, so that he may search for an occupation for which he has more ability. Continual fault finding often makes poor employees out of good ones; it never helps make good ones out of poor ones.

If the employer will make some effort to have his employees realize that by keeping correct time they do him a service which is essential to the success of the business and which he will appreciate, and that while time tickets will show how much work each employee is doing, they have not been installed as a means of using slave driving methods, then keeping time can be made a pleasure to them, instead of a worrisome task.

In conclusion, I would say to those doubting Thomases who still imagine that a printer can well get along without a cost system: What plausible reason is there for his doing without one? If he were in any other business he would buy nothing without knowing what it costs. He would not for a moment think of doing without scales and other devices for weighing, or otherwise ascertaining the quantity. He would be sure to charge his customers with every cent's worth of goods they bought from him. Why then should he as a printer pay good money for the productive time of employees and machines and not find out its exact cost? Why should he sell this time without knowing just how much each customer receives? Why should he fail to make a charge for every cent's worth he sells to customers?

The merchant who buys without regard to cost will not remain in business long. The merchant who sold by guess, instead of by weight and measure, and who was in the habit of frequently throwing in something for good measure, has long ago been crowded out of business and is now perhaps clerking for a former competitor who used more businesslike methods. Even the green foreigner who runs a little stand under some outside stairway or in some other out of the way place now uses computing scales and other devices that tell him exactly not only the quantity he is selling, but the selling price. The old time merchant who used to chalk up his charges in a sign language, so that when an account had been permitted to run for a long time he could not tell whether the customer owed him for a grindstone or for a Swiss cheese, has long ago had his business sold out by the sheriff to some one who uses cash registers, duplicate charge and billing systems and other modern methods, and has ended his days in the poor house, or as a dependent on his children or grandchildren.

The printer who persists in doing business along antiquated lines and with slipshod methods is following in the footsteps of these failures in business, and if he follows them long enough he is sure to arrive at the same destination. To prevent this is most decidedly in the interest of every one connected with the printing business, employee as well as owner, for the more prosperous employing printers there are the more jobs there will be, and the keener the competition to secure good help and the greater the probability of good pay and steady employment.

EDITORIAL

In other parts of this issue will be found details of the programs of the two great events that will take place during this month — the U. T. A. convention at Toronto, and the Direct Mail convention at Springfield, Massachusetts — both of which should prove of great interest and value to employing printers. These two important gatherings will present exceptional opportunities from the educational standpoint, and should attract large numbers of those who are interested in their own advancement as well as in the forward movement of the industry as a whole. Believing, as we strongly do, that these two events will mean much for the industry, we urge that employing printers immediately arrange their plans to be present at either one or the other of these conventions, or, better, at both of them.

Our good friend and colaborer, Louis Flader, who is doing such good work for the photoengravers, both through organization work and through his publication, *The Photoengravers' Bulletin,* recently wrote a little statement that contains a world of truth: "Every business has three partners: Capital, the employer; Labor, the employee; the Public, the consumer. No industry can thrive if coöperation among the three is lacking. No business can succeed that has an indifferent or dishonest partner. Each partner owes a duty to the others. *You are one of the partners.*" These words are exceptionally timely and should be studied and thought over carefully. We might add to the statement quoted above that Capital *creates* the work; Labor *does* the work; the public *pays* for the work — and the Public comprises both Capital and Labor. Hence the vital necessity of coöperation — getting together and working together.

A recent advertisement of Gatchel & Manning, Incorporated, photoengravers, of Philadelphia, carries the display line, "What Is an Etching?" and goes on to say: "*On results,* the user bases his judgment of so many square inches of metal, subjected to a certain sequence of processes, tacked on a block of wood for printing." On the same basis we might well ask, "What is a piece of printed matter?" and answer the question by saying: "*On results,* the user bases his judgment of a certain amount of paper containing a certain amount of reading, subjected to a certain sequence of processes, and put in proper form for distribution." As an engraving, either a halftone or a zinc etching, means far more than the mere piece of metal that has been subjected to certain processes, so a piece of printed matter means far more than just so much paper containing reading matter. Yet how many printers ever give this a thought? The results produced by printed matter, when properly prepared and distributed, in the vast majority of cases by far exceed the amount expended on it. Still printers do not seem to get away from the idea that they are merely selling printing. Printing is a service, and as such it should be sold. The value of the service rendered should be taken into consideration to a far greater extent than has been the custom.

Special interest attaches to the insert of typographic specimens which appears in this issue, showing, as it does, the work that is being done by students at the U. T. A. School of Printing, Indianapolis, Indiana. The opportunity was offered the school to provide the material for this month's insert, and the work done on it is entirely the product of the students, from the preparation of the original layouts, through the composition, and also the presswork. It is a credit to the school, and it exemplifies the influence which the school is exerting on the industry. With the students receiving such thorough and careful training, as is manifested by the work on the insert, the school is bound to have a beneficial effect on the printing of the future. We have frequently stated that the work being done at this school should receive far greater recognition from the trade as a whole. The industry needs a great deal more of the educational work that is being done at Indianapolis and in the few other schools where printing is being taught.

Keeping Up the Standard of Production Is Essential

We were talking with one of the heads of a large printing plant not long ago when the conversation turned to the subject of production. "I don't know why it is," said he, "but we can not seem to get the production out of our machines that we used to get. It seems out of the question to get a job through the plant in the time we figure, according to our former records, that it should take. For instance, the other day I sent the copy for a book to the composing room. I had figured it should be finished in a certain amount of time, but when that time had expired the job was nowhere near finished."

The same complaint has been made by others a good many times during the past year or so. What is the reason? When work is a little slack and there is not much going through the plant, some of us are inclined to feel that there is no need for "pulling out," or for keeping up our regular pace — there is not much to do, so we might just as well take our time.

This is a mistaken idea, and one that leads to trouble. It is just as important to keep up the regular pace and

maintain the standard of production and of efficiency when work is slack as it is when the plant is busy. By slacking up and "making the job last" we pile up extra and unnecessary time which has not been included in the estimate, yet which must be shown on the cost records for the job. In this way the job is made to show a loss, instead of a profit as it should.

It must be kept in mind that when a job is taken into the plant a certain price has been set for it, and that is the price the customer will pay. If the cost of producing the work exceeds the amount figured in the estimate the loss must be borne by the plant. It can not be passed on to the customer.

With competition extremely keen at all times, and especially so during dull periods, it is more than ever essential that production be maintained at the maximum efficiency in order that the cost may be kept below the price received for the work.

There seems to be a large number of workers who have the false idea that by holding back on work and not keeping up to the standard of production they are making their owns jobs last longer and are also making work for others. They do not seem to realize the fact that the extra cost must be borne by some one, and that it can not be continually passed on to the customer. When the cost exceeds the price agreed upon between the salesman and the customer, the firm must stand the loss — and it does not take many of these losses to make it impossible for the firm to secure the wherewithal to meet the pay roll and other expenses. Every job going through a plant must show its proper percentage of profit in order that the business may be carried on successfully.

Maintaining the highest possible degree of efficiency in production at all times is a vital necessity if any business institution is to be continued on a successful basis. And it must be kept in mind that it is essential to the welfare of the workers that they themselves join with the heads of the business in seeing that production is maintained at the highest possible standard.

Information Wanted Regarding Methods of Adjusting Wage Scales

An announcement has been made by the United States Department of Labor to the effect that, through the Bureau of Labor Statistics, a study is being made of the methods of adjusting wage scales and concluding collective wage agreements where cost of living figures enter into the wage adjustment. To that end, the Bureau of Labor Statistics wishes to communicate with the various companies, members of arbitration boards, labor managers, or others who are using cost of living figures in the determination of wage awards.

If any reader of The Inland Printer, who has not already communicated with the Bureau, is using cost of living figures in the adjustment of wages, it will be appreciated by the Bureau if he will write to the Commissioner of Labor Statistics, Washington, D. C., and inform him of that fact.

Any of our readers who are using these figures can render a distinct service by coöperating with this department of our Government in the work of gathering this information.

The Long Price List Question

For some time past there has been considerable discussion as to whether paper houses should sell to the consumer at the same prices as to the printer, or whether the paper houses should list their prices at a higher rate to the consumer and allow a discount to the printer. This brings up the old question as to what position the paper house holds. Is it that of the middleman, with the printer as the actual retailer of the paper, or is the paper dealer the real retailer?

As in all discussions of this character, there is rather a wide division of opinion. Paper merchants are divided, some contending that the printer should be given the benefit of a lower price than the consumer, others claiming that the prices of paper should be the same, whether sold direct to the consumer or to the printer. Printers are by no means united in their opinions. Some prefer to have the customer purchase the paper direct, as it avoids the necessity of tying up their own money. Others contend that they are entitled to the privilege of making a profit on the paper they handle, and therefore the customer should be made to pay a higher price when buying direct from the dealer. It is clearly evident that these differences of opinion must be brought to a point of reconciliation.

There is much to be said, both for and against the long price list. Arguments pro and con could be presented without end. We are not presuming to be able to settle the controversy, neither do we aim to express an opinion here, either for or against. We are inclined to believe that there is considerable truth to the contention that, in this case as in many others, printers are their own worst enemies.

It can not be denied that the printer is entitled to make a profit on the paper, as well as on all other materials he handles, just as he is entitled to include a proper charge for handling the paper. Here is the justification, from the printer's standpoint, of the claim for the long price list, by which the printer receives the benefit of the discount, making the price lower than that paid by the customer when purchasing direct from the paper dealer. The question arises in our mind, however, as to whether the printer is ready to enjoy a privilege of this nature. Printers have had too widespread a tendency to let the customer dictate the price, and to give him the benefit of any saving made in the cost of materials, just as they have been too much inclined to give the customer the benefit of all gains made through increased efficiency, or through increased production due to improved machinery or other equipment. So, should the long price list be put into effect by the paper houses, the printer would, in nine cases out of ten, continue in his philanthropic way and give the customer the benefit of any discount he might receive, instead of taking advantage of the opportunity to obtain a better margin of profit.

Until printers in general reach the point where they stand for their rights more than they have been doing in the past, and discard the practice of shaving prices down to the bone in order to get jobs into their own plant and to prevent them from going to others, we doubt very much whether it will make any great difference whether they have the long price list or not.

THE WATERMARKING OF PORTRAITS, ANCIENT AND MODERN

BY DARD HUNTER

THERE is some controversy concerning the date when the first watermark in paper made its appearance, but several authorities set 1301 as the date of the earliest papermark.[1] The marks from the early fourteenth century were of simple design and mostly in the form of crosses and circles with a goodly proportion of crudely executed and grotesquely shaped animals. The full length human figure is rarely seen in ancient watermarks, and the replica of the head alone even more rarely.

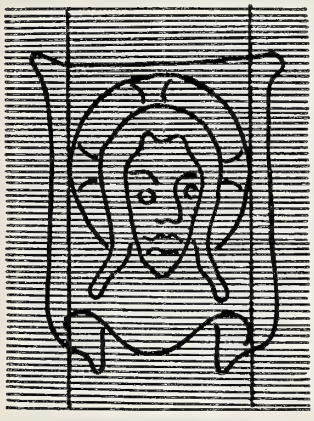
The first portrait watermark appears to be that of Jesus Christ, and is of French origin from about the year 1399.[2] This mark represents the Vera Icon, or True Image. The legend runs that the Savior on the way to Calvary was met by the woman Berenice. Filled with compassion, she wiped His face with her handkerchief which miraculously retained an imprint of the Divine features, whereupon Berenice was rechristened St. Veronica, an anagram of Vera Icon.[3] It is, no doubt, the kerchief with the impress of this head that is reproduced in this early fourteenth century watermark.

Papermarks of Christ in profile appeared in limited numbers during the fourteenth, fifteenth and sixteenth centuries. In these marks the head is usually represented with three locks or strands of hair, evidently meant to symbolize Christ's oneness with the Trinity. In most of these marks the mouth is open, no doubt meant to denote Christ teaching. (See illustration No. 2.)[4]

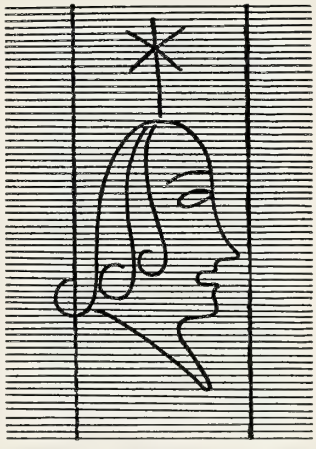
As most of the terms used to designate sizes of paper, such as elephant, colombier, pott, foolscap, crown, post, hand, etc., owe their origin to these primitive watermarks, we may infer that these heads are the source of the term " Jesus," a size of paper which still exists under this name.

Another watermark that occurs in fifteenth century paper is the head of a negro slave. The example given is from 1415 and it will be noted that a bandage has been pushed from his eyes, no doubt symbolic of freedom. In this mark the head is crowned, the crown being surmounted by the Rose of Bliss.[5] In the first two or three hundred years of watermarking, examples of full length figures and heads of the Saints, the Popes and the Virgin Mary are found, but the examples are so crude that they are more interesting from an archæological than from an artistic viewpoint.

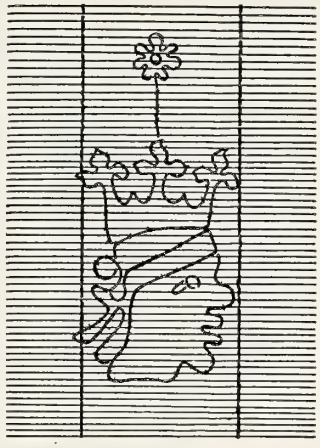
Nothing really artistic in portrait watermarking was accomplished until the eighteenth century, when we find the French and Germans making outline watermarks of their sovereigns. These portraits were of the simplest drawing and execution and were mostly enclosed in a round or oval border surrounded with lettering, very much in the same manner as the design of a coin or medal. The head of King Friedrich, a mark from 1750, is a representative example of the height to which portrait watermarking attained in the middle of the eighteenth century. The head of Louisa, Koenigin von Preusen, from 1805 is characteristic of the work done in watermarking in the early nineteenth century.[6] This mark is well designed and shows a sense of balance not often found in watermarks of a hundred years ago. All of the marks before the middle of the nineteenth century were made in outline and were formed of small wires which were sewed to the covering of the mold on which the paper was made, as shown in the photograph of the old Dutch mold. In a laid sheet of paper the laid and chain lines may be seen when the sheet is held to the light, and any wire work that is added to the top of these wires may also be seen, but to a greater degree. On a mold for making hand made paper the wet pulp lies flat on its top surface, but underneath where it lies against the wires of the mold, or watermark, it is held thinner. It is this thin part in contrast with the heavier that gives the transparency to a papermark. In some of the more elaborate portrait watermarks in outline several different thicknesses of wire were used, thus giving a little more " color " to the mark in the sheet. These outline portraits formed of



No. 1.



No. 2.



No. 3.



No. 4.

No. 1 — A watermarked portrait of Christ, from a French sheet of 1399. No. 2 — A fifteenth century watermark of Christ, showing the cross, three locks of hair, and open mouth. No. 3 — A slave head watermark from the year 1415. No. 4 — Portrait of King Friedrich, a watermark from 1750. No. 5 (below) — From 1805, a good example of early nineteenth century wove mold watermarking. Reproductions from pen and ink copies of the originals.



No. 5.

1C. M. Briquet in *Papiers et filigranes des archives de Gênes, 1154 à 1700,* gives the date of 1154 as the first watermark. Fredrick Keinz in his book, *Ueber die älteren Wasserzeichen des Papiers und ihre Untersuchung,* cites 1285 as the first dated watermark, and Harold Bayley in " The Lost Language of Symbolism " gives 1282 as the date of the original. The mark of 1301 was symbolic of the endless world surmounted by a cross which might be a Saltire (Crux Decussata), a St. Andrews Cross or a Cross of the Catacombs.

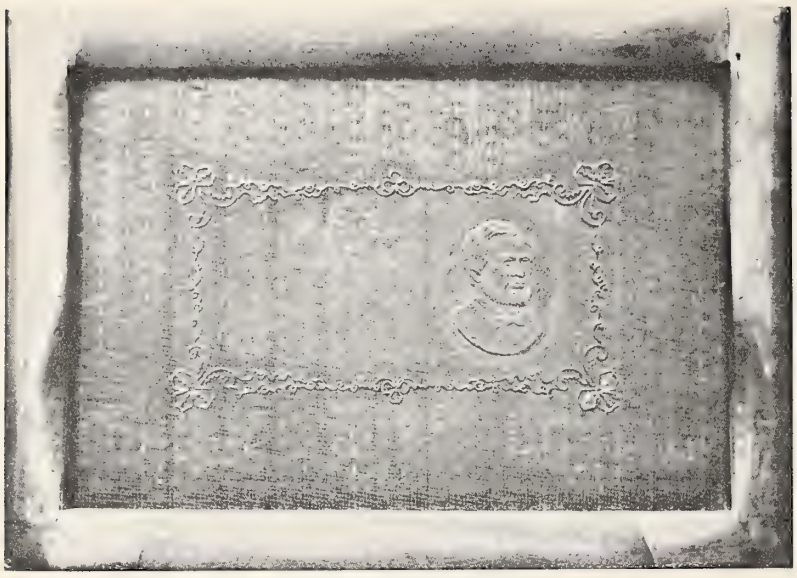
2Midoux et Matton, *Étude sur les filigranes des papiers employés en France aux 14e et 15e siècles,* page 22.

3Harold Bayley, " A New Light on the Renaissance," page 17.

4Fredrick Keinz, *Die Wasserzeichen des XIV. Jahrhunderts in Handschriften der k. bayer Hof-und-Staatsbibliothek,* page 23.

5Harold Bayley, " The Lost Language of Symbolism," Vol. I, page 31.

6*Hohenkrug Wasserzeichen aus alter und neuer zeit,* pages 3 to 9.



A wove light and shade mold with deckle.

wire were mostly used on a laid mold, but in some of the later examples the wove mold covering was used.

While the wove mold covering was invented as long ago as 1750, it was not until 1845 that W. H. Smith, an English papermaker, originated the light and shade form of watermarking by using this finely woven wire cloth. With this method every degree of lightness or density is possible in the portrait, as the paper is held in any thickness over the entire picture.

For this process the portrait is modeled in intaglio, and from this model dies are made, one in intaglio and the other in cameo. Between these two dies is pressed the woven cloth, which forms the covering of the mold on which the paper is made. The wire cloth takes the same form as the model and holds the wet, fibrous pulp in as many thicknesses as there are heights and depths in the wire cloth, thus forming the portrait or design. In a charcoal drawing the heaviest shades of a picture are caused by the heaviest application of crayon, and vice versa; in a light and shade watermark the heaviest or thickest part of the portrait is caused by the heaviest deposit of pulp, and the lightest by the pulp being distributed less heavily. When a newly formed sheet is "couched," or laid on the felting which receives it from the mold, the thickness of the pulp sheet will vary from nearly a quarter of an inch to about the thickness of cardboard. When the wet sheet is pressed the thickness of the sheet will appear to be almost the same over the entire surface of the piece of paper. However, in a pile of a few hundred sheets of finished paper so watermarked, these thick and thin parts of the portrait are noticeable when the fingers are run over the pile, as this gives the feeling of numerous miniature hills and valleys. The heaviest part of a light and shade watermark should be about three times the thickness of the margin or plain part of the sheet of paper, while the lightest part should be about one-third that thickness.

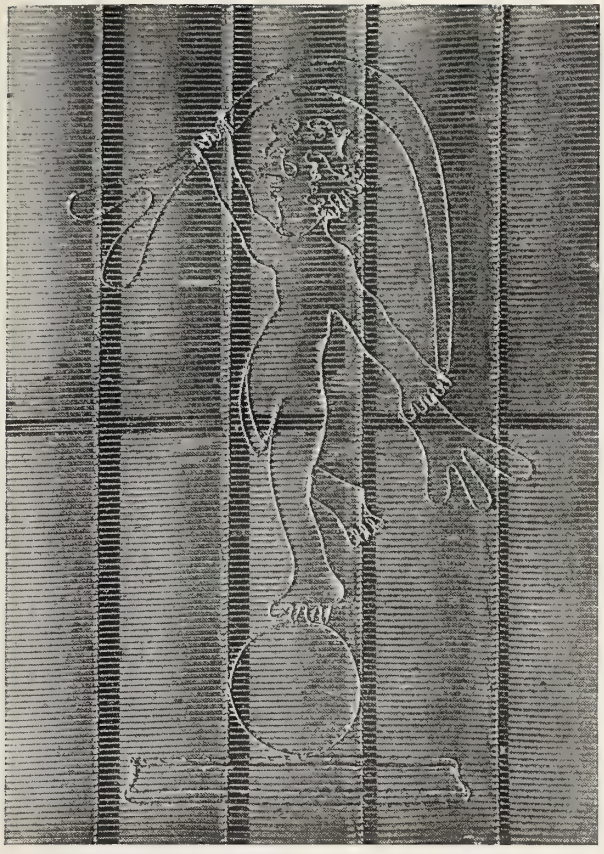


Modern light and shade mold on which was made the portrait watermarked sheet of paper which is shown in the following illustration.



Watermarked portrait in a sheet of note paper with deckle on all four edges. This sheet was made on the mold shown in the preceding illustration.

The material used for these shaded marks is a combination of cotton with a little linen, and the fiber is beaten very short so that the pulp will lie over the different heights of the wire cloth properly. If a long fibered stock were used it would not give a sharp and distinct picture when the sheet was held to the light. It is on account of the short fiber that all finely watermarked paper is weak and easily torn. In order to get a clear cut watermark the wearing quality of the paper must be sacrificed, but owing to the best grade of material being used the paper will not suffer deterioration so long as it receives but little wear. In making light and shade marks one of the most difficult features that must be overcome is to get the sheets absolutely clear and free from any rust or specks of dirt. To prevent this the pulp is screened several times before being used,



A section of an antique laid mold showing the wires of the watermark laced to the laid wires. An eighteenth century Dutch mold.

the beater, vat and all appliances being constructed of tile so that no foreign substance can find its way into the pulp and hence into the paper. These watermarked portraits are extremely difficult to execute, both in making the molds and in forming the sheets of paper upon them.



Watermarked portrait of Schiller, the original sheet of paper being about foolscap size.

Perhaps the first portrait made by the light and shade process was a likeness of Emperor Napoleon, which was made in France in 1849 and exhibited at the Industrial Exposition of Paris in that year. This watermark was considered a highly remarkable piece of work at that time, but it does not compare favorably with the specimens that are made by the same process today.

In the first years of the development of these shaded marks there were few portraits attempted, but numerous examples of buildings and landscapes were produced, many by Mr. Smith himself. In 1877 a portrait of William Caxton was made and was exhibited in London at the Caxton celebration in that year.

During the latter part of the nineteenth century several of the best papermakers in Europe produced portrait water-



Watermarked portrait of the late Elbert Hubbard. This paper was made in a goldenrod tint with deckle on all four edges.

marks of a high order, but they were made more as an artistic achievement than as a money making project, as there has never been a very great demand for them commercially, owing to the expense incurred in making the molds and the finished paper. At that time most of these watermarks were made in exhibition sizes and were not used for note paper, which has become quite customary today.

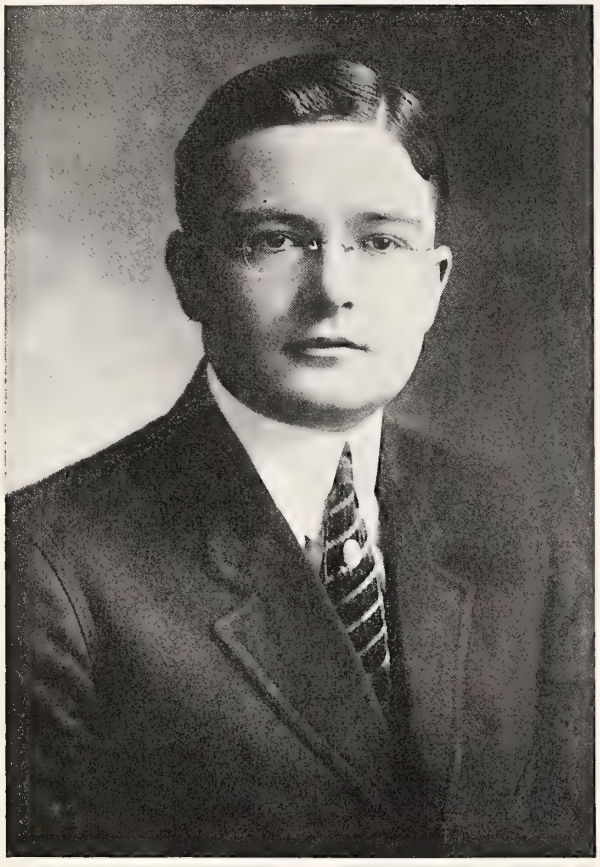
In recent years most excellent portraits have been made of Schiller, Lord Byron, Pope Benedict, the King and Queen of Italy, the ex-Kaiser of Germany, Theodore Roosevelt, as well as many other notable personages. The late Elbert Hubbard used a portrait of himself in the upper right corner of his letter paper, and as there were many thousands of these sheets made this mark is perhaps more familiar in this country than any other portrait watermark that has been made.

When it is necessary to make large quantities of these portrait watermarks it is the custom to make four sheets on a mold. The mold is crossed both ways with a square wire, which cuts the sheet as it is being couched, thus giving two genuine and two imitation deckles on every sheet.

DIRECT MAIL ADVERTISING FOR PRINTERS

An Announcement by the Editor

THE INLAND PRINTER takes pleasure in making the announcement of a new department, which will be started with the November issue, and which will prove of great interest and value to all members of the printing fraternity. As stated briefly in the editorial columns of our September issue, arrangements have been completed with Robert E. Ramsay to conduct a department in this journal which will be devoted to the work of effective direct mail advertising for printers. This is a subject that is of vital importance to



Robert E. Ramsay.

printers, not alone from the standpoint of preparing their own advertising. To the printer, in a very large measure, is offered the opportunity to greatly increase his business, and place it on a more profitable basis, by creating publicity matter, not only single pieces but also complete campaigns, for customers. This is something that has been overlooked to too great an extent by printers in general — by many because they have been afraid to attempt the work, or have not been sufficiently familiar with it to know how to go about it.

Mr. Ramsay really needs no introduction to the printing and advertising fields, as his years of activity have gained for him a wide reputation. A few words regarding his fitness for conducting a department of this nature, however, will not be amiss.

For years Mr. Ramsay has been a regular contributor to all the printing and advertising journals. He was formerly editor of *Advertising and Selling*, also of *Postage*. Combined with this work he has been retained as a lecturer on direct advertising by the New York University, the University of Chicago, University of Toledo, and the University of Missouri. For over seventeen years he has been engaged in sales promotion, sales management and advertising, and has specialized particularly in direct mail work. His wide experience and his knowledge of the work have gained for him an enviable reputation as one of the leading authorities, and he has been in constant demand as a speaker at conventions and other meetings. His advice and counsel are continually sought by the organizations in the field. He now holds the position of chairman of the Division of House-Organ Editors of the Associated Advertising Clubs of the World, and for seven years he has been an active member of the Board of Governors of the Direct Advertising Department of the same organization.

The book, "Effective House-Organs," of which Mr. Ramsay is the author, has come to be recognized as the standard work on the subject, and he now has on the press a new volume which is being published under the title, "Effective Direct Advertising," which, from the statements of those who have examined the manuscript and advance proofs, bids fair to take a place among the leading works on advertising.

In conducting the new department in this journal, Mr. Ramsay's aim will be to make it a direct "how and why" feature, emphasizing the salient points and eliminating the nonessential. He has outlined the work so that it will present a complete series, running consecutively through twelve issues, commencing with November. Thus it will offer what may well be called a complete course of instruction in direct mail advertising for printers. The department will not be devoted to reviews, nevertheless specimens of advertising, both single pieces and complete campaigns, are solicited so they may be used to demonstrate the principles emphasized.

THE INLAND PRINTER takes a great amount of pleasure in adding Mr. Ramsay to its regular staff of department editors, and in offering to its readers one of the most valuable features that have been presented to the printing and allied industries.

DISTORTED PERSPECTIVES

Ninety-nine out of every hundred people are suffering from "distorted perspective." They are too close to themselves and their businesses; so close that one angle — their own — fairly smashes into their field of vision, dominating and obscuring the rest of the picture.

We're all chiming in just now on the remonstrative chorus that the "public" won't buy. We talk of this obdurate "public" as though he were some missing link in the human species quite apart from ourselves. Yet if the long expected man from Mars could get a group picture of that public, he would find your face and mine somewhere buried in the mass.

When searching for the "public" we use binoculars and forget the mirror. We search for him in the theaters, on the streets, in our neighbor's office — and forget to look in our own desk chairs. We find him written about in the newspapers and talked about at the club, but how often do we discover him wearing our own smoking jacket and paying the bills of our wife's husband?

You are part of my public; I am a small fraction of yours. Both of us occupy places in Neighbor Smith's mental picture of the "people." We, in turn, try to sell our goods to him. If you are looking for a reason why Smith won't buy skates or locomotives from you, dig down into your own mind for your reason for not buying shirts or shoe polish from Smith.

It's the distorted perspective that causes the trouble. You see Smith only as a possible buyer. He looms so large in that role that you forget that he also has something to sell, even though it may be only the labor of his hands.

When will business pick up? When you and Smith and I quit sitting on snowy mountain peaks and viewing each other with faulty binoculars. When we stand side by side in front of the mirror and say to the reflection in the glass: "Good morning, Public. Let's start things going again."— *Graphica.*

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Placing of Points With Quotations

F. D. S., New York, writes: "I note that printers (some of them at least) are putting period and comma outside of single and double quotations. It has not been done, as far as I have seen, by the best printers, but by a few 'rush shops' that undoubtedly follow the freaks of typewritten copy. A good old printers' rule was to except the period and comma, while changing other points to conform to the sense. Is the other style coming into use?"

Answer.— It is hardly fair to say that only "rush shops" put commas and periods outside of quotation-marks, or that such practice is always a following of freaks of typewritten copy. I have no doubt that the objectionable style sometimes results from mere "safety first" following of copy, but I am equally certain that it often appears in the copy because authors prefer it. Authors are as subject to freakiness as typists and printers, and those who are paid for writing or printing have to obey orders even when the orders are freaky. The good old printers' rule remains as good as ever, and the contrary style is no more common than it has always been. Books printed in good style where the printers are allowed to control such matters usually have commas and periods inside, though a few excellent printers also are as freaky as any one else and prefer the other style. Those printed under strict orders to follow copy show the same variation, sometimes one style, sometimes the other. Neither style is any commoner than it has always been. I have among my books some with one style, some with the other, both old and new, both styles coming from sources of equal reputation. I think I have plainly shown, both here and in many other paragraphs on the same subject, my strong preference of the style indicated by the "good old printers' rule."

Spelling of Certain Plurals

X, Boston, Massachusetts, writes: "According to the later dictionaries, have not the plurals of certain words ending in *o* been revised? I refer to such words as palmetto, mosquito, innuendo, sombrero, bastinado, which I think should not end in *es* — the *e* should be omitted if possible."

Answer.— Revised as used in the question must mean changed. I find little change except that the recent books give some plurals which the older works omitted, presumably leaving their spelling to be decided by rule. Fortunately, the words so slighted are seldom used in the plural. Among them is bastinadoes, as it is given in Webster's New International, but which many good spellers would write bastinados. In the same Webster's are sombreros and palmettos, but palmettoes is also allowed. The Standard gives palmettos, but not sombreros. Evidently, dictionaries are slack in recording plurals. I think the questioner has not thought enough of established usage when stating a preference for mosquitos. Such spelling would call for potatos and tomatos; but mosquitoes, potatoes and tomatoes are universal spellings. There is no such plural from which it would not be possible to omit *e* if only the people agreed to do so, even down to cargos, echos, negros; but everybody writes cargoes, echoes, negroes, though writing cantos, pianos, solos, etc. No noteworthy change seems to have been established since Goold Brown wrote, about 1850: "For nouns ending in open *o* preceded by a consonant, the regular method of forming the plural seems to be that of adding *es*, as in bilboes, calicoes, tornadoes, torpedoes, innuendoes, viragoes, mangoes, embargoes, cargoes, echoes, buffaloes, volcanoes, heroes, negroes, potatoes, manifestoes, mulattoes. In words of this class the *e* appears to be useful as a means of preserving the right sound of the *o*; consequently, such of them as are the most frequently used have become the most firmly fixed in this orthography. In practice, however, we find many similar nouns very frequently, if not uniformly, written with *s* only, as cantos, juntos, solos, quartos, octavos, tyros. So that even the best scholars seem to have frequently doubted which termination they ought to regard as the regular one." Webster's New International, under the heading "Orthography," says that the regular plural termination is without the *e*, but Brown's seems a little truer to me.

Some Puzzles in Spelling

Inquirer, Andover, Massachusetts, asks: "Can you tell me why the dictionaries use such forms as pyjama, coconut, gage, mold, anilin, gantlet, etc.? Is it a matter of spelling reform, or are these simply preferred or best usage?"

Answer.— The words "the dictionaries," as used in this question, seem to indicate an assumption that all dictionaries prefer the spellings instanced. In fact they do not. I shall not say anything here of words not mentioned, although the "etc." comprehends many others. Reasons differ. No one reason applies in all cases. Prevalent American usage is preserved in the Standard and in the Century in the word pajamas, the other spelling being referred to this. Webster's New International prefers pyjamas, because that was held to be a better presentation of the original sound. The man who succeeded in persuading the Webster's editor to favor pyjamas worked also on both the other works, but could not win their favor for pyjamas, and they kept pajamas as their preference. In the Century, cocoanut is the form given, as it was in the earlier works and still is in common use; but the Standard and the latest Webster's made it coconut, I suppose to differentiate its coco from the common cocoa, which is a perversion of cacao. Coconut is etymologically better than cocoanut, but is not commonly used. Gage for a measure is preferred in the Century and in the Standard, but the latest Webster's distinctly prefers and uses gauge. The Century says, "The pronunciation and the regular former spelling require gage," but nearly all the quotations have gauge. Spelling reform must be partly involved in this case, as it certainly is in the next one. All American dictionaries agree in spelling mold, which spelling was originated by Noah Webster as a reform of the English mould, to make it agree with bold and fold. Mould is now clearly held to be British only. Gantlet

and gauntlet have both been used with the same meanings, but are now separated in all three dictionaries, gauntlet being used for the glove and gantlet for the punishment of running the gantlet and for a stretch of railroad track. Anilin is not even mentioned in the Century's first edition or any earlier Webster's, and is barely acknowledged as a variant of aniline in the latest Webster's. The word is one of many chemical words all of which the Chemical Section of the American Association for the Advancement of Science voted to change in spelling, because the shortened form best showed the prevailing pronunciation. I was told by one of the members that the vote was taken in the absence of at least half of the membership, and that most of the absentees left the meeting because they would not vote. Which is strong evidence that many chemists do not prefer to spell anilin, chlorin, etc., but cling to aniline, etc., as Webster's Dictionary does.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

THERE are very few pages of an unabridged dictionary which do not contain curious information about words, and even many of the most erudite persons profit by frequent resort to the records, which are made by carefully selected specialists. In culling instances of curious interest from among the vast vocabulary now itemized in these works, of course personal selection must be made, and no person can ever be sure that his choice is the same as that which any one else would make. This fact may be held accountable for absence of various items from our selection that will be thought by some readers to be of more curious interest than some of those which are noted. Another fact worth stating is that this writing is intended to arouse interest which will lead to personal research with intention to enrich one's self with larger and better understanding of our language. These facts also account largely for apparent neglect of words that are in the last part of the dictionary.

It seems to the present writer unlikely that any one would think of a companion as anything but an associate or comrade, yet the latest Webster's dictionary has six separate definitions of the word companion. Webster's Unabridged had only one definition, and it really seems that the earlier treatment was the better, since it gave the sense that is always in the word, only failing to state the fact that it was formerly used with an implication of inferiority, just as fellow is now. This difference of treatment is illustrative of the general trend of dictionary-making, which favors the giving of a distinct definition for each separate application of a word, although the real sense is the same all through. And yet this is hardly true, for Webster's, like others, does not separate the hired companion, as to whom the word suggests inferiority, very similar to that of the old contemptuous use. Company shows similar growth in the dictionaries. Most curious of all we may learn of these words is that they both originate from a Latin word whose elements mean together and bread, put together as meaning those who eat with each other. We are reminded by this etymology of the word pantry, from the same Latin word *panis,* and so meaning strictly a closet where bread is kept.

A search in the dictionary that would repay any one interested enough to make it would be for words that have directly opposite meanings, according to context, and for those which have had such meanings and lost one. Seemingly among the first are two that are the same in spelling, but of different origin — the verbs used in saying that one cleaves to another and that we cleave something, the first meaning that one adheres or sticks to the other and the second that we split the thing into separate parts, the two expressing exactly opposite sense. We copy things or persons or actions by duplicating them or producing imitations or transcriptions of them, and it is from the fact that in this way abundance of such repetition arose that our familiar word copy came into use. In our early language copy often meant abundance or supply, just like the Latin word it comes from, as when Ben Jonson spoke of copy of wit. This early sense did not long survive, because the word was not needed for such use, and it had assumed other senses which it still has. One of the most curious developments of word-uses is shown in our present naming of the reproduction and the thing from which it is made by the same word — a copy is made from copy. We learn to write from copy (a pattern) and our early effort is to make a copy of that copy. We are not commonly given to noticing such directly opposite senses of the same word, but our every-day language comprises many of them, though one of the ordinary processes of our speech is the distinguishing of different objects by different names. It is not at all likely, for instance, that any one now would think of calling a merit a demerit, notwithstanding that Webster's New International Dictionary defines a demerit in both ways, and that once the word was in good use both ways. The same dictionary defines an omen merely as an occurrence or sign that foreshows, without noting the fact that now an omen is commonly that which foreshows evil, or that it is quite common to specify it as a good omen or an evil omen, though it does say that portend and portent are used especially to indicate evil.

In Webster's New International Dictionary we read first that to be cunning was to be learned or well versed, especially in occult or magic lore; next that a cunning workman is a skilful one; then, that cunning work is ingenious or curious work; then, that to be cunning is to be crafty, sly, or artful; then, that it is to be keen or clever (of intelligence); and lastly, to be prettily or piquantly interesting or attractive, as in America we say a child is cunning. The dictionary does not tell us in plain words that all these uses of the adjective arise by a common process of development from an Anglo-Saxon participle which was the original word for our sense of knowing, and in which sense our word cunning was first used, with no implication of any kind. We have to know these plain connections, as all words would require much more space than the dictionary has for full explanation. The process mentioned is known as degeneration of meaning, and is the subject of a chapter in Greenough and Kittredge's "Words and Their Ways in English Speech," where we are told: "Descent is easy, and words, like people, show a propensity to fall away from their better selves. The degeneration is sometimes due to special causes. Usually, however, the word takes its first step in the downward path when it is used in slight, perhaps in jocose, disparagement. As time goes on it gets into worse and worse odor, until at last it may become a term of extreme contempt or reprobation." These authors cite many instances of English words which show such change of meaning, among them being villain, knave, vassal, varlet, fellow, counterfeit, silly, fanatic, and lewd. They say: "Cunning, sly, and crafty were commendatory adjectives at first. Cunning is 'knowing,' hence skilful, as in 'a cunning workman.' Crafty was skilful, especially in a handicraft. . . . Sly was wise or skilful in any way, but with no evil meaning. All such words deteriorate easily. Even knowing has a suspicious sound."

All the words we have mentioned as cited in the chapter referred to are good words, and it is only their meaning, or rather their application, that has changed. This seems worth stating, if only by way of warning, for even these professors of language have referred to some of the words in a misleading way, speaking of some words as deteriorating, when they really mean that the meaning has deteriorated. A word that remains in reputable use, even if its use becomes restricted to things of poor repute, does not thereby itself deteriorate.

THE DIDOT DYNASTY OF PRINTERS

BY FRED T. SINGLETON AND
HENRY LEWIS BULLEN

AMONG the illustrious dynasties of master printers we place the Didot Family third in greatness, following only the Aldines and the Estiennes. The Didots at the present time are among the wealthier printers and publishers of France. During the two hundred years of the existence of their House the Didots have been progressively prosperous. Today their headquarters in Paris occupy the same spot on which in 1705 the first Didot learned the profession of printer. Their principal works are at Mesnil, in the department of Eure, where they have a very large and efficient plant. Among other activities, they are publishers and printers of the Didot-Bottin "Annuaire de Commerce," a business directory printed in octavo in five volumes, each about five inches thick, in which we find the entry in the 1921 issue, "Firmin Didot & Co., printers in all processes, for commerce, of magazines and de luxe editions in colors, books in foreign languages, brochures and catalogues de luxe, rue Jacob No. 56, and at Mesnil-sur-l'Estrée, Eure." This business directory, containing a remarkable number of advertisements, is printed with clearness and brilliancy on supercalendered paper containing a large proportion of rags, and in its editing and the comprehensiveness of the information contained it has no equal anywhere. The firm is also listed among the publishers. It was the rule of the family that the sons must serve an apprenticeship to some branch of the business, which included papermaking, typefounding, printing and publishing. It was the good fortune of the family that in each generation there were members of it deeply imbued with a love of printing as an art, which impelled them to issue in each generation a series of masterpieces of the typographic art, not primarily for profit, though that was not withheld, but in honor and for the glory of their profession. Some of these works involved great expenditures, such as no other family of printers has been competent to incur, and they are the more remarkable from the fact that the types, the engravings, the inks, the papers and the presses used in producing them were all made in establishments owned and operated by members of the Didot Family. There never was a printing house on a large scale so self contained. Three members of the family in three generations have added to the literature of printing, and until the death of Ambroise Firmin Didot, in 1876, the seniors of the family were in the forefront of every movement for the advancement of craftsmanship and the benefit of the craftsmen of their art. The more notable master printers of the last century in France were trained as apprentices in the Didot establishments. Among these were Paul Renouard, Paul Dupont, Claye, Rignoux and Pinard, some of which names are familiar to all who are students of the history of printing. At various periods the Didots issued three of the best text books of printing in any language: in 1825, the typographic gem, Marcelin Brun's "Manuel Pratique et abrégé de la Typographie"; in 1835, A. Frey's "Manuel Nouveau de Typographie-Imprimerie," in two volumes; in 1847, Théotiste Lefevre's "Guide Pratique du Compositeur de l'Imprimerie," in two volumes. The authors of these books, invaluable at the dates of issue, were trained by the Didots, and each work bears evidence of personal interest in the work on the part of some member of the Didot Family. Lefevre, as a compositor, could set types in many foreign languages. He was truly a learned printer. In 1835 he was given the task of creating a new Didot printing establishment at Mesnil, which he made the most important printing establishment of Europe. He was followed in the management by his son, Charles. The introduction of papermaking machinery in the Didot paper mills at Mesnil having thrown many work people out of employment, the Messrs. Hyacinthe and Ambroise Firmin Didot transformed one of the large factories into a school of printing for their employees, under the care of Lefevre, who in 1880, at the age of eighty years, was still managing director. A large proportion of the students were women. These students were taught academic subjects by nuns, engaged for the purpose, and to read and compose in Latin and Greek, in addition to instruction in all the processes of printing, engraving and bookbinding. A marvelously efficient printing establishment was thus created, in



Firmin Didot, 1764-1836.

In this portrait, reduced from an etching by Staal, the artist properly associates Firmin Didot with Aldus Manutius, the Estiennes and the Elzeviers; at the top are represented the gold medals awarded to the great French printer in various international exhibitions held in the period when an award of the kind was really well considered by juries of eminent experts.

which many of the more magnificent editions of the Didots were produced. The types now most commonly used in France are called Didot types, made after designs originated by the Didots, and the measurements upon which the bodies and height of French types are cast is known as the Didot system of point bodies. The first machine made paper was produced in the paper mills of the Didots, one of whose foremen — Louis Robert — invented, in 1798, the type of papermaking machine known to us as the Fourdrinier, after the first owners of the English patents. In all periods of their history the Didots have been highly honored by the French Governments and by the French Institute and other learned bodies. The leading members of the family in all generations have combined high craftsmanship and business ability with high scholarship. They nourished their souls in the arts and in literature and lived in a noble way, but did not fail at any period to receive an adequate reward for their services.

The first printer of the Didot Family was François Didot, born in Paris in 1689, son of a merchant. His aunt, Marie Anne Didot, widow of Jean Luc Nyon, who died in 1689, carried on at that time her late husband's bookselling business, which had been established by his ancestors of the same name as early as 1580. This circumstance and the further fact that

publishing, bookselling and printing were usually carried on as one business, doubtless brought the father of the young François to the decision to apprentice his son to a printer. There was at that time no occupation more honored than that of a printer. The reading public appreciated more highly then than they do now the prime importance of our art in their lives, and to this proper reputation we owe the large number of fine copperplate portraits of the printers of the late seventeenth and early eighteenth centuries. The public bought portraits of kings, cardinals, statesmen, generals and, last but not least, of printers. A mere merchant, whatever kind of merchandise he might offer, was advancing his son in social and occupational status when Denyse Didot apprenticed François in 1705, at the age of sixteen, to André Pralard, publisher and printer, whose house and shop were in the Rue St. Jacques, then almost wholly occupied, as it had been for more than two centuries, by members of the guild of publishers and printers, which included the typefounders and the engravers, the papermakers and picture makers and the bookbinders. Among these persons François would be no stranger; their occupations were to a great extent hereditary; and young Didot's passport to the art and mystery was his relationship to his aunt, the Widow Nyon, a name which had appeared on the guild rolls for more than a century. His apprenticeship being well and truly served, François Didot was entered as a journeyman at the age of twenty-one, and three years later, in 1713, received his license as a master printer. In 1735 he



Medal struck in 1823 in honor of Pierre Didot (1761-1853), grandson of the founder of the Didot Family of Printers. He was printer, typefounder and papermaker, and expert in all, as well as publisher. The reverse shows a printing press, with the legend, Horace, Virgile, Racine, Lafontaine, edons en fol., referring to his more famous typographical masterpieces, printed in large folio.

was elected assistant warden (syndic-adjoint) of the printers' guild and became warden in 1753. His shop was at the sign of the Golden Bible in the Pavée-Saint-André-des-Arts and afterwards on the Quai des Grands-Augustins. He married a daughter of a fellow member of the guild, Sebastien Ravenel. Intermarriage among the families of guild members was usual. The eldest son of François married a daughter of the printer Voisin; his second son married the daughter of the printer Montard. His two daughters married the publishers De Bure and Barrios. The printers of Europe under the admirable guild system formed little worlds of their own and lived and prospered in harmony. François Didot published many popular books. He was fortunate in gaining the friendship of the most popular novelist of his day in France, the Abbé Prevost, publishing between 1731 and 1753 nearly one hundred volumes of first editions of that author's work, besides many reprints. Three of these works were translations of three novels, which were the most popular of their time, written by Samuel Richardson, master printer of London — Pamela, Clarissa and Grandison. François Didot, having thus successfully established his business, died in 1757, leaving the work to be carried on by his two sons — François Ambroise and Pierre François.

François Ambroise, eldest son of the founder of his house, was born in 1730. Apprenticed to his father, he was entered as a master printer in 1753. In addition to carrying on and



Medal struck in 1857 in honor of Firmin Didot (1764-1836), grandson of the founder of the Didot Family of Printers. He was printer and typefounder, and expert in both, as well as publisher. The reverse has a chaplet of laurel leaves, tied at foot with a ribbon, and the legend, Stephanorum Aemulus, Musarum Cultor (a rival of the Estiennes, a votary of the muses).

expanding his business on regular lines, he issued fifty-eight books very choicely printed, in editions usually limited to sixty, the typography of which excelled all that was done by others in France at that period. He was admittedly a follower of Baskerville, and through his efforts and at his expense the manufacture of wove paper (invented by Baskerville), which he named *papier vélin,* was first manufactured in Europe in 1780. He designed and manufactured a hand press of one pull *(seul coup),* the first on which a large form could be printed with one pull. On the common style of wooden hand presses then in use two pulls were required to print a large form, as the platen was only half the size of the bed, because the leverage was not powerful enough to make a complete impression. This improvement nearly doubled the output of the hand press. François Ambroise also established a typefoundry from which he issued the types now known as the Didot modern romans, cut after the design introduced by Bodoni, but more graceful. In establishing his typefoundry he adapted to the metric system the point system first invented by Fournier in 1737. Fournier's point was based upon the French lineal foot and was, therefore, not in agreement with the then new metric system of weights and measures finally adopted by the French in 1799. François Ambroise died in 1804 at the age of seventy-four. He left two sons. To Pierre he bequeathed his printing house; to Firmin, his typefoundry.

Before discussing the careers of Pierre François, second son of François (founder of this family of printers), we will follow to the end those of the descendants of François Ambroise. Pierre, the eldest, was born in 1761. His father relinquished his business in 1789, fifteen years before his death, in favor of his sons, following a very good French custom. It is usually the ambition of French business men to retire shortly after they have passed their prime. Pierre, then, after serving his apprenticeship, assumed the management

of his father's printing house in 1789, and a great deal of his father's glory is due to his son's ability and enterprise. He was the first of the family to indulge in authorship. In 1783 he issued a pamphlet relating the inventions and improvements effected by his father in the arts of printing, letter punch cutting and papermaking. In 1784 he issued a lengthy poem, " Épître sur les Progrès de l'Imprimerie " (Epistle on the Progress of Printing), the imprint of which informs us that it was printed in the house of his father, with italic types cut and cast by his brother (Firmin) and printed on paper made by his uncle. The poem is historical and is dedicated to his father, of whom it contains a fervid eulogy. At the end there are valuable notes, giving many first hand facts, typographical, biographical and historical. Beautifully though simply printed, it is a monument to the ardor with which the author pursued his noble profession. He established a typefoundry of his own, separate from that of his brother (Firmin), and in 1819 he issued a most interesting specimen book, " Spécimen des nouveaux Caractères de la Fonderie et de l'Imprimerie de P. Didot l'aîné, chevalier de l'ordre royal de St. Michel, imprimeur du roi et de la Chambre des Paris. Dédié à Jules Didot fils, chevalier de la Légion d'Honneur." He was the first to abandon the use of the old names of type bodies, indicating them by points only. In the preface of his specimen he informs us that for ten consecutive years he worked for three hours daily engraving letter punches, aided by M. Vibert, producing punches for eighteen fonts, some of the characters being recut as many as four times. The wordings of all the specimens are poems written by Pierre. He was the most eminent printer of his time in France from every point of view, whether in his love of his art, the excellence of his types and his printing, his scholarship or the extent of his business transactions. He constantly and conscientiously strove to excel. As a literary man he published several translations of classical poetry, and essays and pamphlets on various topics. As a printer his handsomely illustrated Louvre editions are magnificent, large, well executed folios (page 13½ by 19 inches), surpassing the work of Bodoni, and have the further interest that the types, ink, presses and paper with which they were produced were each made by the Didots for their own use and for sale to whoever would wish to buy them. Pierre also published editions of the French classics, which he dedicated " to the friends of the typographic art," and they are in every respect worthy of the art. He was made a chevalier of the order of St. Michael; in 1819 he retired from business; in 1823 a medal was struck in his honor by his admirers. He died in 1853 at the age of ninety-two.

Jules, only son of Pierre, was born in 1794. After receiving a liberal education and serving an apprenticeship to printing and typefounding, he assisted his father until, upon the latter's retirement in 1819, he became sole manager as well as partner. He maintained the prestige of his house and family, and was specially interested in his typefoundry. He issued specimen books in 1836 and in 1837 in his own name, supplementing the specimen book of 1821, issued in the name of himself and his father. The wording of the 1821 issue is an essay in verse written by his father, Pierre. In 1838 ill health caused Jules to withdraw from the business, which, we believe, was merged with the business established by his uncle, Firmin, and carried on in 1838 by his cousins, the sons of Firmin. Recovering his health, he endeavored unsuccessfully to establish a printing house and typefoundry in Brussels. He returned to Paris, and re-established himself there, continuing, we believe, to print until his death in 1871. For his services to the arts he was created a chevalier of the Legion of Honor. He had no children and apparently no successor.

We now return to the career of the second son of François Ambroise, named Firmin, born in 1764. His father, as said above, left the typefoundry to him as his portion of the estate, and to this in time was added a printing establishment and publishing business. Two years after his father's death he printed a translation made by himself into French from the Latin of the Bucolics of Virgil, with several Idyls of Theocritus and some original poems by himself in imitation of Virgil and of Theocritus. While of notable literary merit and scholarship, this book is mainly interesting to us because it is a specimen of types designed and cast from punches cut by Firmin, while the book is printed by him on paper made by his cousins, Henri and St. Leger. It is conclusive proof that Firmin was a master of the typefounding art. In 1806 script types had been introduced by English typefounders, but in a crude way. These script types were named " caractères Anglaise " by European typefounders. Firmin tried his own hand at cutting and casting script types with complete success. The dedication of the Bucolics to his brother Pierre is set in his English script and his French (so called in America) script types, and both are masterly. There are letter combinations and swash flourishes which would present a difficult problem to the typefounders of our time, while the alignment and joinings of the letters are perfect. The printing is also perfect.

The dedication illustrates the spirit which animated all the Didots and explains their constant and progressive successes. Here it is:

To Pierre Didot, My Brother:

United from infancy in a friendship tender and unalterable, our tastes are also alike in typography and poesie. I desire, then, to dedicate to you my first published work. I offer to the poet these translations from the pastorals sung by the swan of Mantua, and to the typographer the types of this volume, and especially those named caractères Anglaise, which in the country of their origin were not made successfully, but are here shown to have some distinction when cut and cast by a French typefounder.

Thou knowest that for many years I have discovered and practiced the correct method of engraving and casting all characters in imitation of writing, so that it is difficult to see any point where the letters do not join. Yet many difficulties remained to be vanquished in order to perfect these caractères Anglaise. It became necessary to establish a new system by which to engrave and cast them. I have at last found the method, and for the entire process have just received the certificate of invention. It gives me great pleasure to let you divine the method I used in order to succeed. You have seen me make several attempts on these characters which did not entirely satisfy me. All these were rejected and never saw the light of day. The sacrifices that I made thou will appreciate — thou, who to complete thy edition of Racine did not hesitate to make such sacrifices, so that many of thy friends thought them unwise in the father of a family. But thou hadst calculated that thou only would be deprived of thy private enjoyments, and continued, firm in the principle repeated so often by our revered father, François Ambroise Didot, that it was not enough for a man of business to be guiltless against honor, but that even suspicion was an affront to him. Alone thou undertook to give to France, to the glory of Racine, a finer and greater monument to that which many rich Englishmen had caused to be printed, at extraordinary expense, to the glory of Shakespeare, so that at the recent art exhibition you merited the verdict of the judges that you were at the head of typography in all countries and in all ages!

May our children, by their desire for study and erudition, as solid as profound, follow the example of the ancient printers of Paris! May they be able — and this is the aim of all my efforts and my prayers, the aim of my ambition — to emulate him who is incontestably the greatest among printers of all countries and all ages, the famous Henri Estienne!

Thy brother and thy friend,

Paris, April 30, 1806. Firmin Didot.

Firmin Didot was also the author of two tragedies which were represented in the theaters of France and also an historical work, " Notice sur Robert et Henri Estienne," France's greatest printers.

In 1797 Firmin was granted a patent for a process of stereotyping, and in his application he was the first to apply the name of stereotype to the replica of a type form or engraving. He stereotyped his pages for several years before stereotyping was used commercially in other countries. He extended his business greatly, publishing many successful books. About 1825, Firmin, then sixty-one years of age, traveled extensively in Italy, Greece and Spain. On his return he retired from active business in favor of his two sons and partners, Ambroise Firmin and Hyacinthe. In 1830 he declined an appointment to the directorship of the royal printing house. He received the medal of the Legion of Honor; his bust in marble was placed in one of the halls of the national

printing house; a medal was struck in his honor; and his portrait, painted by Girodet, was hung in the galleries of the Louvre. Thus, full of well merited honors, he passed on in 1836, in his seventy-third year.

Two incidents in Firmin Didot's life merit a special paragraph. One was his friendship with Benjamin Franklin, who from 1776 to 1785 was our representative in France. Franklin was forming a typefoundry, and his grandson, B. F. Bache, was admitted as apprentice to letter punch cutting for a short time in 1785, residing with Firmin Didot. There is a diary in manuscript kept by the young grandson, in which we have noted these allusions to this experience:

October 8, 1784. My grandpapa engaged a master founder to teach me to cast printing types.
October 11. Began to cast a fount of St. Augustine.
April 5, 1785. Went to Mons. Didot to learn punch cutting. To board in his house, but sleep elsewhere. Didot includes in his house engraving, the forge, the foundry and printing. Amiable family, as it seems to me. The meals frugal.
April 7. Engrave first punch, an O.
April 8. Today an E.
May 6. I have taken my grandpapa's press to pieces.

The other incident was a visit (about 1820) of the great English bibliographer, Thomas Frognall Dibdin, to Firmin Didot. Dibdin tells us that the works were in the famous Rue St. Jacques, where Firmin's grandfather first entered as apprentice in 1705, little dreaming, we may suppose, of the history his successors would make in the art he was entering upon. But more interesting is the view of the famous and wealthy printer living above his workshops in the good old way. Perhaps the whole of Dibdin's remarks in his "Bibliographical, Antiquarian and Picturesque Tour in France and Germany," will be illuminative of the Didots' activities, so here they are:

And now prepare for some account of printers, or rather three presses only, the most distinguished in Paris. I mean those of the Didots and that of M. Crapelet. The name of Didot will last as long as learning and taste shall last in any quarter of the world, nor am I sure, after all, that what Bodoni, Bensley and Bulmer have done collectively has redounded more to the credit of their countries than what Didot has achieved for France. The elder Didot, Pierre, conducts the royal press, of the founts of letter of which I am not a very unqualified admirer. . . . But when he uses his own fount of letter, how exquisitely doth that fount appear in the folio Virgil of 1798 and yet more, perhaps, in the Horace of 1799. These are books which never have and never can be exceeded. . . . In the sale of certain vellum books of his own execution, Pierre Didot proved himself decidedly superior to Bodoni. Whether in duodecimos or octavos it was Didot who "bore the bell."

Firmin Didot now manages the press in the rue Jacob. . . . The number of books printed and published by the Didots is almost incredible, especially of publications in the Latin and French languages. Of course, I include the stereotype productions, which are very neat and very commodious — but perhaps the page has rather too dazzling an effect. I paid a visit the other day to the office of Firmin Didot, who is a letter founder as well as a printer. . . . The younger Didot next conducted me over the premises, which are indeed what may be truly called noble. They are of more than double the extent of those of Messrs. Bensley and Bulmer united, and so commodious withal that it is really a pleasure to survey them. Below, in front, is the shop for selling the stereotype productions; above, is the dwelling house of M. Didot, of which the apartments and the furniture are equally gay and well chosen. In the centre of the premises is a small square or area. On the ground floor of the back part is the letter foundry. I saw eight pica letters cast in half a minute.

Ambroise Firmin, son of Firmin and great grandson of the founder of the House of the Didots, whose portrait is the frontispiece of this issue, was born in Paris in 1790. After receiving a thorough classical education and passing through his apprenticeship, he was taken into partnership with his father. His younger brother, Hyacinthe, also a partner, became director of the printing house. Ambroise Firmin visited England in 1814 to observe the great improvements in printing apparatus then developing in that country. After this he traveled in Greece, Asia Minor, Syria, Palestine, Egypt and Turkey. He became an attaché to the French ambassador in Constantinople, and in 1823 joined the movement for the liberation of Greece and was the founder and president of the French committee in aid of the patriots of that country. In 1827, upon his father's (Firmin's) retirement, he returned to Paris to assist his brother in the management of the business, which had grown to be the most extensive as well as the most superior in existence, comprising typefounding, press building, inkmaking, papermaking, printing, binding and publishing, each on an extensive scale. He gave special attention to the typefoundry, and himself cut the punches for both Roman and Greek types. In 1838 the typefoundry of the Didots was sold to a corporation which merged several typefoundries into one control, under the name of the Fonderie Générale of E. Tarbe & Co., who thus became successors to the typefoundries of the Didots, Mole, Crosnier and Everat. The books published by the brothers Didot at this time were of the highest importance: encyclopedias, dictionaries, great illustrated works, works in the learned and oriental languages, the first dictionary of the Egyptian hieroglyphic language, the Biographie Générale, and standard and superior works covering the whole range of good literature; nor did they neglect well printed pocket editions, one series of which, reprints of standard works in great variety, retailed at fifteen cents each. Two books of this period are of special interest to printers. In 1839-1841 the Didots issued "Paléographie Universelle: collection de facsimile d'écritures de tous les peuples et de tous les temps," the text by the famous Champollion-Figeac and his distinguished son, the reproductions drawn and colored in facsimile by the no less famous Silvestre, engraved on copper by Girault and colored by chromolithography. This is in four volumes, each 2½ inches thick. The size of the page is 16½ by 23 inches. It is the history of books before the invention, from the dawn of the writing art in all countries to the splendidly illuminated books of the renaissance. The reproductions are perfect in printing and coloring; many of them are truly splendid. An English translation of the French text was made by Sir Frederic Madden and published in two octavo volumes in 1850. At the same time an attempt to reprint the French plates in London for the English edition was a sad failure. The other of the two books referred to above was issued in an English as well as a French edition. In the English edition the specimens in colors were printed in France, and the letterpress by the Chiswick Press, of London. The English title is "Polychromatic Ornament: one hundred plates in gold, silver and colors, comprising upward of two thousand specimens of the various styles of Ancient, Oriental and Mediæval Art, and including the Renaissance and the Seventeenth and Eighteenth Centuries, the subjects selected and arranged . . . by A. Racinet, with explanatory text and a general introduction," London, 1873. This volume is 2¾ inches thick. The size of the page is 11 by 15½ inches. The reproductions in color have never been equaled and probably never will be, and the same thing may safely be said of the "Paléographie Universelle." The expenses of the research work by these eminent artists, which necessitated visiting and remaining for long periods in all the great art museums and libraries of Europe, and the secondary expense of the engraving and printing, were such as could only have been borne by a princely House, accustomed to do things in a royal way. Did space permit, mention might be made of many other monumental works illuminating various arts which give the Didots of the nineteenth century undisputed preëminence as printers and publishers.

Of the two brothers, who succeeded Firmin, Hyacinthe was the manager of production. He was active in social and civic affairs, holding several honorary offices, and was a chevalier of the Legion of Honor. The directing mind was that of Ambroise Firmin, whose life was consecrated to the art of printing and to the service of those engaged in it. He was a perfect example of a learned printer and was recognized in France as one of the ornaments of the nation. On the civic side he was for many years a member of the municipal council of Paris, president of jurors in several international exhibitions, an active member of the Chamber of Commerce and the Council of Manufacturers and an officer of the Legion of Honor. As

a printer, he was for many years the president of the Society of Publishers, Printers and Papermakers and honorary president of the Society of Proofreaders. With all these activities he became one of the greatest book collectors of Europe and contributed mightily to the literature of printing. After his death in 1876 his library was sold at auction. The collection was so valuable that it was found wise to distribute the sales over a period of years. Sales were held in 1878, 1879, 1881, 1882, 1883 and 1884. On each occasion the sales continued for several days. The six catalogues of these sales, printed and illustrated by the Didots on hand made paper, and profusely illustrated, are now sold as rare books. The proceeds of the sales of these catalogues were given to the poor of Paris. Ambroise Firmin's writings were by no means confined to typographical subjects, but of the latter his principal works are: Essai Typographique et Bibliographique sur l'Histoire de la Gravure en Bois (1863), Les Estiennes (1856), Les Graveurs de Portraits en France, two volumes (1875, 1877), Alde Manuce et l'Hellénisme à Venise (1875), and Catalogue Raisonné de Livres de la Bibliothèque de M. A. F. Didot (1867). These works are scholarly, thorough and authoritative. Ambroise Firmin Didot died in 1876, at the age of eighty-six years, retaining his interest in life and printing in full vigor to the end. Truly a great man!

We now return to the second branch of the Didot Family of Printers, whose first head was Pierre François, son of the founder of the family, who was born in 1732. He began a separate printing and publishing establishment in 1753. Succeeding in this undertaking, he added a typefoundry and a paper mill, the latter at Essonne. It became the most important in France. He had two sons, Henri and St. Leger, and died in 1793.

Henri, son of Pierre François, was born in 1765, and after his apprenticeship devoted himself chiefly to his father's typefoundry. He excelled as a letter punch cutter, and at the age of sixty-six cut and cast the smallest Roman and italic types that have ever been put in use. These types he called "Microscopique," and with them his brother, known to history only as Didot, Jr., printed microscopic editions of Rochefoucault and of Horace which created a sensation among bibliophiles. This typefoundry, we believe, was merged with the typefoundry of Firmin Didot early in the nineteenth century. Henri was also a successful printer and publisher, and maintained the reputation of the family in the beauty of his impressions. Henri died in 1852, leaving a son, also named Henri, who died in 1876, leaving nothing for the historian to relate.

St. Leger, second son of Pierre François and grandson of the founder of the Didot Family of Printers, devoted himself exclusively to papermaking, directing the mills at Essonne. In these mills the first machine made paper was manufactured and the first in endless webs. The papermaking machine, known now among English speaking peoples as the Fourdrinier, was invented by one of St. Leger's foremen, Louis Robert. The product of these inventions made this branch of the Didot Family very wealthy. St. Leger took the invention to England and sold it to the Brothers Fourdrinier, who were merely investors, though their name has become famous in the history of papermaking through the purchase. We have not been able to trace the further history of St. Leger, or that of his descendants.

Of those Didots whose careers we have related, the source of their energy and studiousness was, we think, the rule of the family which gave to its sons, first, a thorough and advanced education, followed by a strict apprenticeship to one or more branches of the arts practiced in the Didot establishments. Thus they were made full men, and with this equipment, perceiving the honors, profits and pleasures derived from their various occupations by their seniors, they eagerly followed the same paths, until the guiding principle of all the members was to maintain and increase the prestige of the family. We trust that some one at no distant day will write an adequate history of this illustrious House.

PROGRAM UNDER WAY FOR DIRECT MAIL CONVENTION

Plans are well advanced for the program of the fourth annual convention of the Direct Mail Advertising Association, the Association of House-Organ Editors, and the Better Letters Association. The programs of these conventions have always been noted for presenting the best that can be secured, and this year will be no exception to the rule. Starting at ten o'clock Tuesday morning, October 25, when the call to order will be sounded by Homer J. Buckley, chairman of the Program Committee, to be followed by the address of welcome to Springfield, and the response and keynote address by the president of the association, Joseph Meadon, the time will be well filled until the closing gun is fired late Thursday afternoon.

Among the speakers scheduled are leading authorities in their special fields, such men and women as Ralph Starr Butler, advertising manager of the United States Rubber Company; Charles Henry Mackintosh, president Associated Advertising Clubs of the World; Charles R. Wiers, vice president DeLong Hook & Eye Company; Charles Koethen, manager direct advertising J. L. Hudson Company; W. E. Brewster, advertising manager U. S. Light & Heat Corporation; Mrs. Ida Bailey Allen, specialist in direct and educational advertising to the housewife; Robert E. Ramsay, advertising director American Writing Paper Company; Gordon Small, president Mail Advertising Service Association; Clara Woolworth, editor *Edison Sales Builder;* Elizabeth C. Northrup, Waltham Watch Company; Louis Balsam, national letter authority, and secretary Direct Mail Advertising Association; J. C. McQuiston, Westinghouse Department of Publicity; Mrs. Hazel Adler, authority on color of the faculty of the Cleveland School of Advertising; J. Linton Engle, president United Typothetæ of America; C. A. Stinson, president Gatchel & Manning, and vice president American Photoengravers' Association.

Some of the subjects which have been decided upon are: "Direct Mail Advertising — Definition, Its Functions, Its Relation to Other Mediums, Personal Requirements for Preparing Efficient Direct Mail Advertising"; "Creative Selling — Direct Mail Advertising Opportunities, Educating the Retailer, Advertising Courses to Store Clerks"; "Beating Sales in 1921 and How We Used Direct Mail Advertising Effectively"; Editing the Successful Sales House-Organ"; "The Salesmen's or Agents' House-Organ — Which Helps the Salesman or Agent?"; "Better Letters — Their Importance in Direct Mail Advertising"; "The Follow Up"; "Coördination of Direct Advertising and Sales"; "Cultivating Small Town Trade by Means of Direct Mail Advertising"; "Selling by Mail"; "Savings in Printing Direct Advertising Through Standardization"; "Color and Its Importance in Direct Mail Advertising"; "Mechanics of Direct Mail Advertising — Common Practices Advertising Men Should Know"; "Photoengraving — Its Relation to Direct Advertising, and Some of the Common Every Day Practices Advertising Men Should Know About."

Time for discussion following each address has been provided for, and in addition there will be round table gatherings for discussion, as well as meetings of the different groups. Wednesday evening, October 26, will be given over to the annual banquet, and Friday, the 28th, will be devoted to an industrial tour in and around Springfield.

Those desiring complete information regarding the plans, reservations, etc., may secure it by writing the Publicity Club of Springfield, Box 1061, Springfield, Massachusetts.

PROGRAM OF THE U. T. A. CONVENTION ANNOUNCED

The official program for the thirty-fifth annual convention of the United Typothetæ of America to be held at the King Edward Hotel, Toronto, Canada, October 17, 18, 19, 20 and 21, has been announced by the officials of the organization.

One of the important features of the convention will be the Educational Round Table, conducted by Henry P. Porter, chairman of the Committee on Education. It will deal with the future educational work of the U. T. A., the importance of which is fully recognized by all printing executives. The conference of local and district secretaries will be presided over by Fred W. Randolph, field secretary of the U. T. A., who will demonstrate the methods of service in a model secretary's office, the equipment of which will include standard bureaus of cost statistics, credits and collections, employment methods and other features which are valuable from the business side of printing.

A reduced rate of one fare and one-half will be granted by the railroads to all persons attending the convention, also to their families. This reduction will be on the certificate plan. Visitors will purchase regular one way tickets to Toronto, and obtain a certificate at the convention, which will entitle the holder to half fare rate on the return journey. Special trains will convey visitors to Toronto from many of the leading printing centers of the United States and Canada.

The tentative list of speakers includes many well known authorities on printing in the country. Among the addresses planned are the following: "The Typothetæ from the Field Man's Viewpoint," Field Secretary Fred W. Randolph; "Lighthouses for Printers," Assistant Secretary J. G. Wallace; "What's the News?" Walter R. Colton, director of the Department of Research; "Marketing the Product," Nobel T. Praigg, director of advertising; "Industrial Statistics, a Safeguard Against Trouble," F. A. Silcox, director Department of Industrial Relations; "The Specializing Member and His Problems," Frank M. Sherman, director Department of Specialized Branches; "Ninety-seven Per Cent versus Three Per Cent," Henry P. Porter, chairman Committee on Education; "Putting Vocational Training Across," Layton S. Hawkins, director Department of Education; "Education and Better Craftsmanship," Harry L. Gage, of New York; "Greater Coöperation, More Business," E. W. Houser, past president American Photoengravers' Association; "Why the Newspaper Publisher and the Commercial Printer Should Coöperate," Frank E. Gannett, editor Rochester *Times-Union;* "How Typothetæ Revealed Itself to Brooklyn Printers," Einar Schatvet, of Brooklyn; "How Printed Salesmanship Has Built Bigger Business in Canada," speaker to be announced; "The Long Price List," W. V. Parshall; "Elimination of Waste in the Printing Industry," John H. Williams, of New York.

Hotel reservations are being made through Secretary Sutherland of the Toronto Typothetæ. All reservations must be made individually by prospective visitors. Blanket reservations for groups of rooms by parties or organizations can not be accepted, as this plan would result in considerable confusion.

The following is the schedule of meetings:

MONDAY, OCTOBER 17.

9:00 a. m.— Registration of delegates, alternates, members at large, local members (not delegates), guests and secretaries. Registration booth on mezzanine floor, open continuously.
2:30 p. m.— Meeting of the Executive Committee, U. T. A., in the Yellow room.
2:30 p. m.— Meeting of Board of Governors, Employing Printers' Association, Room G.
2:30 p. m.— Opening session of conference of U. T. A. secretaries, local and district, Banquet room.
6:30 p. m.— Complimentary dinner to U. T. A. secretaries.
7:30 p. m.— Demonstration of local Typothetæ bureau services, Blue room.
7:30 p. m.— Meetings of district delegates to nominate district executive committeemen. (Each delegation to arrange for its place of meeting.)

TUESDAY, OCTOBER 18.

9:30 a. m.— First open session U. T. A. convention, in the new ball room, seventeenth floor.
2:30 p. m.— Meeting of Tariff Printers' Society, Room G.
2:30 p. m.— Meeting Open Shop Division, U. T. A., Pompeian room.
2:30 p. m.— Meeting Closed Shop Division, U. T. A., Yellow room.
2:30 p. m.— Conference of U. T. A. secretaries, local and district, Banquet room.
7:30 p. m.— Educational round table, auspices Committee on Education, Pompeian room.
7:30 p. m.— Meeting of Tariff Printers' Society, Room G.

WEDNESDAY, OCTOBER 19.

9:30 a. m.— Second open session, new ball room, seventeenth floor.
1:00 p. m.— Luncheon meeting, Employing Printers of America, Yellow room.
2:30 p. m.— Meeting Law Printers' Association, Room G.
2:30 p. m.— Meeting Advertising Typographers' Association, Pompeian room.
2:30 p. m.— Meeting Printing Trade Secretary-Managers' Association, Banquet room.
6:30 p. m.— Annual banquet, Secretary-Managers' Association, Banquet room.
7:30 p. m.— Meeting Law Printers' Association, Room G.
7:30 p. m.— Meeting Advertising Typographers' Association, Yellow room.
7:30 p. m.— Educational Round Table, Pompeian room.

THURSDAY, OCTOBER 20.

9:30 a. m.— Executive session U. T. A. convention, followed immediately by final open session, new ball room, seventeenth floor.
9:30 a. m.— Meeting Secretary-Managers' Association, Banquet room.
7:30 p. m.— Opening session of International Trade Composition Association, Yellow room.
7:30 p. m.— Meeting of the new Executive Committee, Banquet room.

FRIDAY, OCTOBER 21.

9:30 a. m.— Second session of International Trade Composition Association, Yellow room.

THE TEN COMMANDMENTS OF SUCCESSFUL SALESMANSHIP

From the many, many qualifications that go to make up the successful salesman, possibly the following combination of ten qualities predominates, and on the various proportions of each in your makeup depends the degree of your success:

Health — How is it with you?

Honesty — Just what the word means.

Ability — Can you do things?

Initiative — Have you ideas of your own, or do you depend on the other fellow's?

Knowledge of the Business — Have you got it thoroughly? If not, get it quick or you must drop out.

Tact — Can you adapt yourself to the situation in hand? The right man in the right place?

Sincerity — Do you believe in your proposition?

Industry — Are you "on the job"?

Open Mindedness — Are you a "know it all," or are you open to suggestions?

Enthusiasm — If you possess the first nine qualities and allow them to be merely passive agents, they will not make a successful salesman of you. You must have *enthusiasm,* lots of it, and still more *enthusiasm,* and you must energetically use all these qualifications as the case in hand warrants, for it requires this to make your prospective customer see your proposition as you see it, and to bring his mind to the same conclusion you have brought yours.

The successful handling of your proposition is merely the getting of your mind and your prospective customer's on the same plane, for when you have made him see as you do, it is then only a matter of detail in writing up your order and getting his signature to same.

How do *you* measure up with the above? — *Ira W. Wolfe.*

WHAT IS YOUR SIZE?

The man who thinks he is too big for his job is generally too small for any other job. Stop admiring yourself, get acquainted with your work, and find out what wonderful opportunities are in that work to master.— *Bill Osborne.*

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Ems or Hours?

From a printer in one of the smaller inland cities comes a query as to "which is the more just way to charge for composition — by the ems or by the hours?" This has been a disputed question for a long time — many years — even before the advent of the typemaking composing machines, and there are still many advocates of each method.

When one proposes to charge by the ems, some one points out the differences in the various kinds of copy and composition, from plain news matter to intricate scientific work and pedigrees, and shows that it is impossible to charge for all these at one rate per thousand ems. Hence we have the sliding scale and the extras penalizing certain kinds of composition. That is just as it used to be in the old hand set days, with their price and a half and double price matter. It seems as if we have just been marking time.

When it is proposed to charge for composition by the hour, which would take care of all the variations of copy and style, some one immediately jumps up to declare that such a method is absolutely impossible because it introduces the human equation and he might be called upon to pay for the time taken by a slow compositor, or for the delay caused by his imperfectly prepared copy.

Some even go so far as to claim that all men are inherently tainted with the tendency to "soldier" and that this would be offering a premium for slow operation, thus stigmatizing all operators and compositors as non-moral, men who would take advantage of conditions and loaf on the job if not held up to the line by the type gage. Others oppose the hour system because it makes it necessary for the estimator to exercise greater ability in calculating the amount of composition represented by the copy submitted, and say that it does not give them a definite basis upon which to figure.

We all know of the disputes constantly arising over the ems system of measurement, so generally in use for ordinary matter; but we do not seem to recognize the fact that all the machine composition plants, by demanding that difficult and intricate copy shall be set on the time basis, practically admit that the hour system is the most equitable and just.

The hour or time system of charging carries to each customer his correct share of the cost of production and gives him the benefit of good copy and easy to set matter, while it penalizes the imperfectly prepared copy, thus offering inducement for improvement.

A correct hour charge for a composing machine is capable of proof in a plant using the Standard Cost Finding System and is therefore a safe and fair method of charging.

The conditions of efficient as well as of inefficient production are up to the management, and it is safe to say that with proper superintendence there will be just as high production, no matter what system of charging is used. In fact, with but very few exceptions, all operators and compositors work on the hour basis. The few on an em basis are doing only the coarsest and poorest kind of work.

We expect the old em system of typographic measurement will be replaced in the near future by the square inch, as the em is too small a unit for modern methods; but the hour system of charging composition should be in general use now.

Substitution

For years the advertisers and manufacturers of trade marked goods have been discussing in the various trade journals and technical magazines what they have designated as the "Evil of Substitution," the evil of selling another brand of goods than the customer has specified.

From several letters received during the past few months it would seem that the printing business also suffers from the evil of substitution, that is, the furnishing of another paper than the one specified by the customer, usually a cheaper grade, in order to allow the making of a lower price.

As usual there are two sides to the question, and a careful reading of the opinions of the makers of the articles advertised and supposedly called for by the buyer would lead one to suppose that the salesman making the offer of substitution was a villain of the blackest dye, bent on robbing the manufacturer of advertised and trade marked goods.

On the other hand, those doing the substituting claim the right to sell the goods they have when they can, even if the customer asks for something else which he may have seen advertised or been told about. They say that the average customer really does not care for a particular name or label so long as he gets reliable goods of the character he is looking for, especially if he saves money by the substitution.

This sounds very familiar to printers. The arguments are the same, and the result is often the same — dissatisfaction with the substitute, even though the price is less. Remember that the quality of the goods talks loudly and persistently long after the price has been forgotten and the bill buried in the darkest corner of the safe.

One correspondent asks for some uniform system of estimate and quotation blank, which the customer is to show to all who are asked to bid, the specifications to be filled in so that all will bid on the same stock. It would be a glorious thing if such an estimate system could be inaugurated, but buyers are a perverse set and the writer has had the experience of a buyer deliberately giving different specifications to several printers, in order to use the resulting bids against the preferred printer as a club for forcing lower prices.

The printer does sometimes suggest a different stock or a different way of handling the job to reduce the cost, but there is one thing in the printer's favor: he usually gives the customer all or more than he saves.

Frequently the change of specifications produces just as good a job as the original, and the making of the changes is really a service to the customer, whose knowledge of printing

may be limited and who has a right to look upon the printer as one whose advice in reference to printing is of value.

For the printer who deliberately substitutes a lighter weight or a lower grade of paper than has been specified, without the knowledge of the buyer, leaving him to think that he is getting just what his specifications call for, there is no condemnation too heavy. It is such as he that have made printing a byword in times past, and we should only be too glad to suggest some method of stopping his tricks if it were possible. But no special quotation or estimate blank would have any effect upon this serpent, who, having no standard of honesty of his own, would discredit the entire trade for the sake of a few paltry dollars of extra profit, or who would divert from its rightful source some order which he desires.

The Cost of Selling

Most of the discussions of cost have been based upon the cost of manufacture, and it was not until very recently that the printer began to consider the cost of selling as a definite separate problem affecting the final cost of his product.

Let us say right here that notwithstanding all the ideas he may have to the contrary, every printer has a cost of selling, which may be greater or less according to whether he is reaching out for new business and trying to grow rapidly, or is satisfied to let his business grow slowly, and, as he will say, without any salesman.

Naturally, the first cost one thinks of in connection with selling is the salary or commission of the salesman; but that is only the beginning, and to it must be added every cost incurred for advertising, either direct or through newspapers and periodicals, every donation to lodge, church or society for the purpose of creating and maintaining good will, the carfare, postage, and stationery used in soliciting trade, the time of the stenographer in writing sales letters, the cost of making estimates and submitting them, the making of dummies and samples, and finally that share of the boss's time occupied in looking after the sales end of the business.

Quite a formidable array, is it not? Just keep a record of these items for a single month and you will be convinced that selling the product is one of the big expenses. This is particularly true in times like these, when you do not want to reduce the salesman's salary or commission and yet must do twice as much sales work as before to secure your share of the business. Too many printers count the salesman's salary and traveling expenses as the whole of the cost of selling, while others include the advertising and think they have all that is required.

In a recent conversation with a successful printer who has several men on the outside, he remarked, "My salesmen cost me about seven per cent on the orders they land." When questioned he admitted that the seven per cent was just the salesman's expense, that for advertising he was spending about two per cent of his total business, and for estimating and dummies and sketches another five per cent. Thus he was really paying about fourteen per cent for selling, though he did not realize it. He is now keeping a strict account of selling cost, and claims that he has found several ways to keep the cost down without cutting the salesman's share.

Now, as to the fellow who does not have any selling expense. He says he does not have to employ any salesman or pay any expenses. We took the trouble to look him up and get on the right side of him so that he would let us nose into his accounts, and this is what we found: Advertising of various kinds, three per cent of total business; donations for good will, one-half of one per cent; printing done for direct advertising, one per cent; postage one-half of one per cent; his time in making estimates and designs and dummies two hours a day; stenographer's time in writing estimates and letters two hours a day, totaling more than seven per cent of the entire cost of doing business, or about six per cent of the selling price.

The new monthly statements of cost (9H) provide for the keeping of the selling cost as a separate item and the prorating of it as a percentage of the selling price, and we believe that this step forward will be of immense value to printers who carefully segregate all the items that are really selling costs. One important effect it will have will be to enable the factory or manufacturing costs to be shown at their true value instead of being loaded with a number of things that are really selling cost. It will also be of advantage in keeping the actual mercantile or management costs of the business in such shape that they will appear at their true value.

If you have not already done so, figure out your selling costs at once and know just where you stand. Then, when your salesman comes in with a request for recognition and reward for landing a big order you will be in a position to show him just how much he deserves on the basis of his regular results, not on some spasmodic effort on a new customer or on an extra large order.

Printers' Schools

At first glance you may not see the connection between the heading of this article and costs, but stop and think a little about the cost of instructing apprentices in your shops and the cost of the mistakes they make, and you will begin to see that the right kind of schools for the training of young printers would be a real money saver to you. Then add to the apprentices' mistakes those of the large number of incompetent journeymen with which the trade is cursed, and you will be ready to say that good schools for the instruction and training of competent printers will be cheap at almost any price.

We do not refer to those sporadic attempts at establishing schools to teach one operation of the trade, nor to those poorly conducted attempts to add printing as a study in the manual training classes of some of the public schools, for we have nothing of the kind in mind.

The facts are that the lack of really competent printers is costing the trade many times what it would cost to conduct enough thoroughly equipped trade schools or to have thorough courses in printing added to the better technical colleges which are teaching such things as electrical and mechanical engineering. The only reason why printing has not become a highly technical science like mechanical construction and chemistry is that printers have not realized its possibilities and have struggled along with the false idea that it is an art and that its advancement must come from a few inspired individuals.

Think over the actual conditions in your craft, what inefficiency is costing you, and how much better off you would be if you spent an amount equal to this annual cost in helping to establish and maintain some school where young men might acquire a complete knowledge of the printing craft and where older ones could add the necessary technical knowledge to their present manual skill.

There is need for more good printers, and our present method of education in the trade is not making them. It is time that something was being done all over the land. The two or three real schools, such as the Carnegie Institute and the U. T. A. School, show the way, but they can not do all the necessary work.

Get busy with your nearest technical college and with your fellow printers, and start the ball rolling for the establishment of some real printing schools where men and printers can learn the higher truths of their craft and the methods of putting them into practice.

The spoken word is given scant attention; the printed word is thoughtfully weighed. The spoken word barely asserts; the printed word thoroughly convinces. The spoken word is lost; the printed word remains.—*The Red Oval.*

AN EXHIBIT
OF PRINTING FROM LAYOUTS
BY STUDENTS OF THE

SCHOOL OF PRINTING

LOCATED AT INDIANAPOLIS



A job worth printing is worth planning. Hit or miss printing is now an obsolete practice in the modern plant. The man with the ability to lay out quality printing in a practical manner may bring to the mediocre typographers of an institution a reputation for artistry. Training given at the United Typothetae of America School of Printing is intended to gain this end. The specimens reproduced in this insert represent some of the average work produced by its student printers.

UNITED TYPOTHETAE OF AMERICA SCHOOL OF PRINTING

1500 E. MICHIGAN STREET INDIANAPOLIS U.S.A.



UNITED TYPOTHETAE OF AMERICA
SCHOOL OF PRINTING
1500 E. MICHIGAN ST. INDIANAPOLIS

T. G. McGrew
Superintendent

THE SCHOOL OF PRINTING
INDIANAPOLIS

Another big feature of the U.T.A



UNITED TYPOTHETAE OF AMERICA
INTERNATIONAL ASSOCIATION OF MASTER PRINTERS

THE SCHOOL OF PRINTING
INDIANAPOLIS

By T. G. McGREW
Superintendent



L. S. Hawkins, education director, chicago

T. G. McGrew, superintendent, indianapolis

United Typothetae of America School of Printing

ACCOUNTING · COST FINDING · ESTIMATING · SALESMANSHIP
ADVERTISING · DESIGN AND LAYOUT · COLOR · TYPOGRAPHY

Courses of Instruction

IMPOSITION · PROOFREADING · PRINTING INKS · LINOTYPE
INTERTYPE · MONOTYPE · PRESSWORK · PAPER · BINDING

1500 E · MICHIGAN STREET INDIANAPOLIS · U · S · A

UNITED TYPOTHETAE OF AMERICA
SCHOOL OF PRINTING
1500 E · MICHIGAN ST · INDIANAPOLIS

T. G. McGrew
Superintendent

THE SCHOOL OF PRINTING
INDIANAPOLIS

Another big Feature of the U·T·A

United Typothetae of America
International Association of Master Printers

THE SCHOOL OF PRINTING
INDIANAPOLIS

By T. G. McGrew
Superintendent

A LEADING PRINTER stood in the door of our classroom the other day looking over our school plant. Boys and men from fifteen to fifty, as years go, busily engaged in various departments. A class in theory had just finished and the students were taking up the jobs they had left, connecting up theory and the actual work, while another class was coming in settled down to discuss the why and wherefore of what they had

PERMANENT
PAVEMENTS

WHAT THE CHIEF ENGINEER
of NEW YORK CITY SAYS
of GRANITE ROADS

WILSON & COMPANY
New York City
1921

PERMANENT
PAVEMENTS

WHAT THE CHEIF ENGINEER
of NEW YORK CITY SAYS
of GRANITE BLOCKS

WILSON & COMPANY
New York
1921

JAMES MAURICE DUGAN
at Tomlinson Hall, first Monday of Each Month

Shakespearian
Lectures &
Recital

Repertoire

SEASON of
1 9 2 0

JAMES MAURICE DUGAN
at Tomlinson Hall the First Monday in Each Month

Shakespearian
Lectures &
Recital

Repertorie
TWELFTH NIGHT
MERCHANT OF VENICE
ROMEO AND JULIET
MACBETH

SEASON OF
1 9 2 0

A layout, to be practical, must carry with it complete instructions regarding the production. Those produced at the U. T. A. School contain directions as to type sizes, borders, ornaments and color schemes. They are sketched to size and the copy is so fitted that measurements can be determined from the rough layouts.

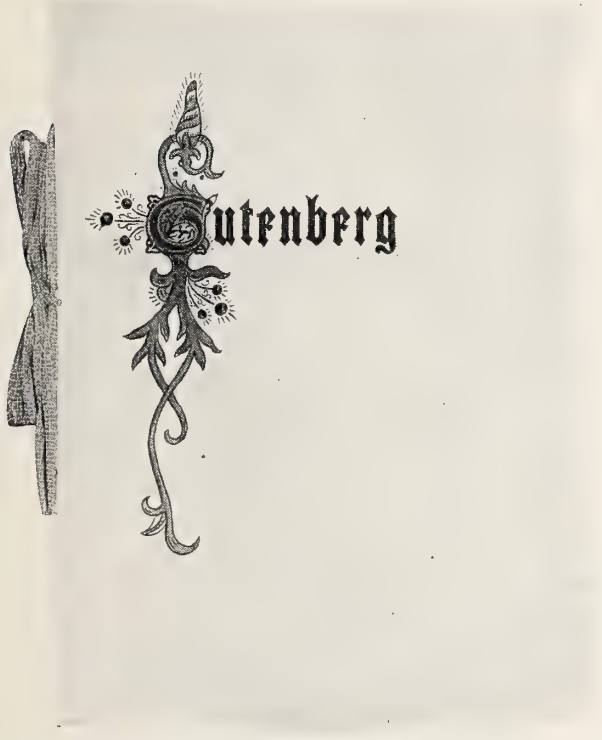
JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Sahlin's Typography, Volume IV

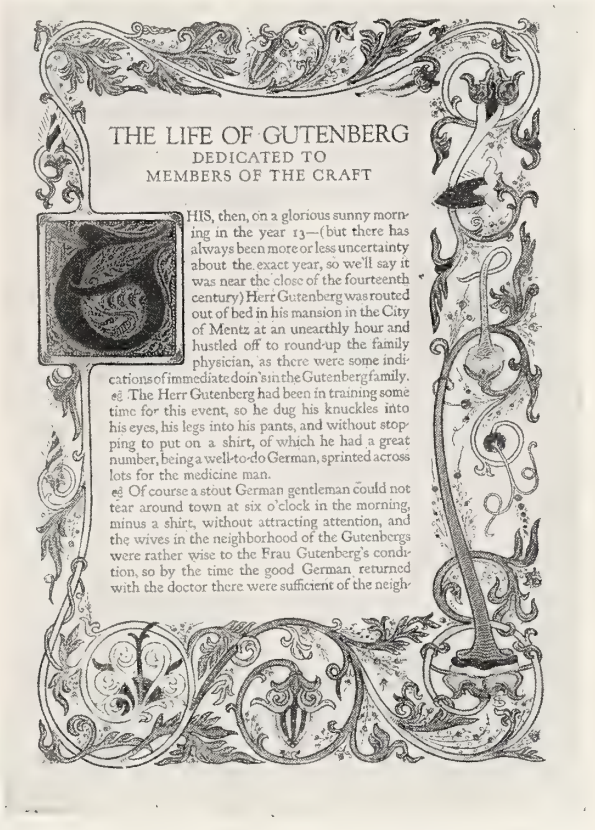
If there is a true craftsman in the printing art in America today he is Axel Edw. Sahlin, of the Roycroft Shops, at East Aurora, New York, made famous by the late Elbert Hubbard. There are many who do fine work, like Sahlin, but we do not know of one who prints so much for the simple love of printing as does Mr. Sahlin. And the printing that this craftsman does for the love of it is gathered together once each year, mounted on loose leaves of hand made cover stock and enclosed in a handsome portfolio, labeled "Sahlin's Typography." It is worthy of a place in any printer's library. A



limited number of these portfolios are prepared and sold by Mr. Sahlin to booklovers and lovers of fine printing.

Volume IV of "Sahlin's Typography," the 1921 edition, is now ready for distribution and it is indeed a handsome one. The cover design is identical with that of the three previous editions, although it is printed in different colors. On the cover of the present edition the cloth over the hinge is bright blue, while the rules of the type design, printed on the gray hand made cover stock used on the sides, are in blue, to match the cloth. The type matter of the cover is in black, while the illustration, a line engraving, is printed in black and filled in with water colors applied with a brush. The loose leaves of the body, which are used for mounting the actual specimens contained in the portfolio, are of the same gray hand made cover paper used for the sides of the backs.

On the first leaf of the 1921 edition, as is Mr. Sahlin's custom, he has mounted a specially printed booklet entitled "Gutenberg." This story of the first printer is designed and


THE LIFE OF GUTENBERG

DEDICATED TO MEMBERS OF THE CRAFT

HIS, then, on a glorious sunny morning in the year 13—(but there has always been more or less uncertainty about the exact year, so we'll say it was near the close of the fourteenth century) Herr Gutenberg was routed out of bed in his mansion in the City of Mentz at an unearthly hour and hustled off to round-up the family physician, as there were some indications of immediate doin's in the Gutenberg family.

The Herr Gutenberg had been in training some time for this event, so he dug his knuckles into his eyes, his legs into his pants, and without stopping to put on a shirt, of which he had a great number, being a well-to-do German, sprinted across lots for the medicine man.

Of course a stout German gentleman could not tear around town at six o'clock in the morning, minus a shirt, without attracting attention, and the wives in the neighborhood of the Gutenbergs were rather wise to the Frau Gutenberg's condition, so by the time the good German returned with the doctor there were sufficient of the neigh-

printed throughout in a style befitting that great master craftsman. The cover page and the initial reading page of this booklet are herewith reproduced, although much of the beauty of the original is lost in the absence of the colors which Mr. Sahlin painted in the printed key design with water colors. The paper is Italian hand made, quite happily suggesting age. Something over sixty specimens of complete forms are contained in the portfolio, several of them large booklets and catalogues, all of which are in the interesting decorative style characteristic of Roycroft printing.

In these specimens of Mr. Sahlin's craftsmanship one finds many specimens that follow closely the decorative style established by the great English printer, William Morris, while others are truly Scandinavian, like Mr. Sahlin. Striking decoration is the outstanding feature, in fact no one is doing printing today that is quite so ornate as the work of Mr. Sahlin.

"Circumstances Alter Cases"

It is seldom indeed that we are provided with two settings of the same copy affording so great an opportunity for interesting and profitable comparison as those recently submitted to the editor of this department by the Chicago *Herald and Examiner,* reproduced herewith. Generally one of such pairs is a typical "horrible example," having no basis within reason or within the experience of all the years that have been devoted to the improvement of typography and design.

The comparison in this instance is rich in educational value, because the one which must be awarded second honors is not a "horrible example" and because in a broad sense its design has been governed consciously or unconsciously by sound principles. It is a case, however, where circumstances alter cases or, more correctly, where the usual result of following out a principle is nullified by peculiar circumstances, a danger ever to be guarded against.

Fig. 1 is the advertisement which we consider the weaker of the two submitted by the *Herald and Examiner.* Let us take it up and analyze its different features from the standpoint of the reasons why this was done thus and that was done so.

It is a principle in type display that a bold line of type will be seen more quickly and appear more impressive than a light face type, that is, under conditions that are otherwise equal. The most ardent devotees of refined and dignified effects in typographic display, the most devoted adherents to the Caslons, Kennerleys, etc., can not deny this statement based upon principle and upon fact. They do not do so; they obtain strong display effects by bringing other principles into play, and by following these principles the light face type demanded by their esthetic taste is made impressive in display.

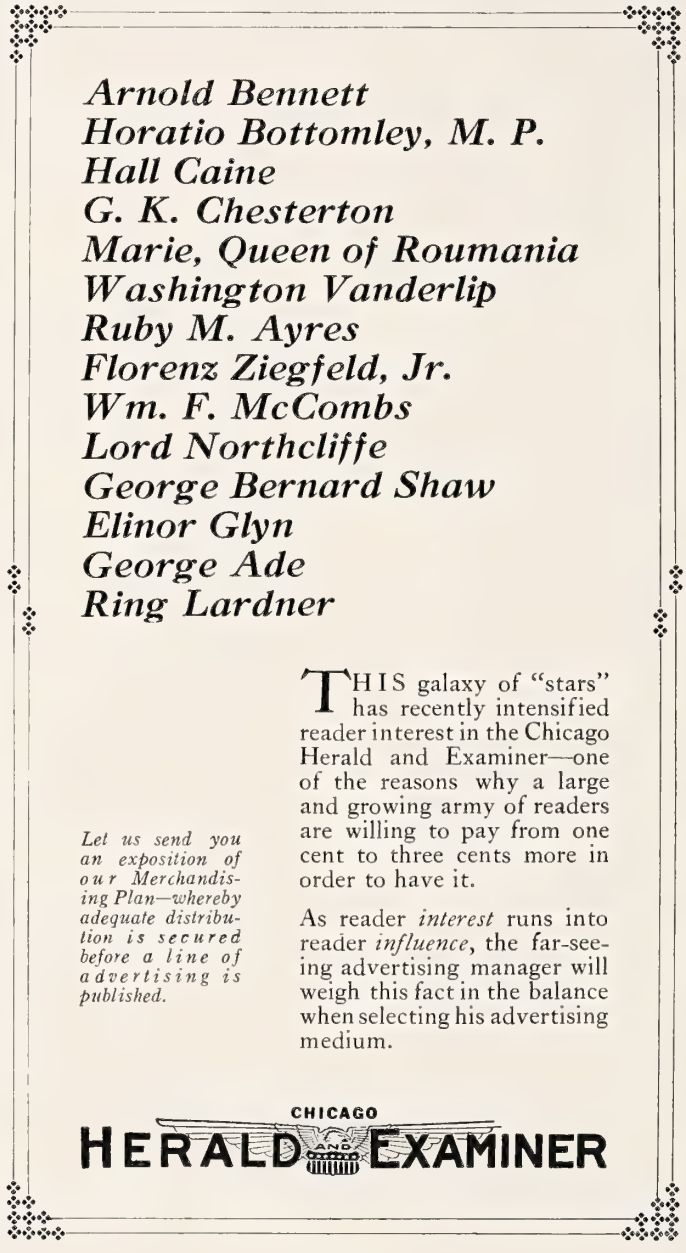


Fig. 1.

Now the main display of Fig. 1 is in bold face, as bold and as large as the space will allow, large even to the point of cramping the effect. But it fails in display effectiveness because of circumstances, and the circumstances in this particular instance are a form of letter, italic, which is not so quickly and easily legible as roman, and the fact that the lines are crowded almost to the suffocation point. The effect of the bold and fancy italic so closely crowded is decidedly confusing and trying to the eyes. The boldest display, therefore, is not effective display unless it is clear and easy to read. While the use of bold display for strength is based upon principles that are sound, the strength of bold display, it will be seen, is largely overcome by circumstances, as in this case.

While considering this feature of Fig. 1 it will be well to note how the advertisement of our choice (Fig. 2 on the following page) was handled. Note particularly that while the type in use is very much smaller, and very much lighter, it is decidedly clearer. In our opinion roman caps and small caps are about on a par with italic caps and lower case in so far as legibility is concerned. Roman lower case is superior to either in that respect, but it lacks the distinction of both the others, as its more general use has made it more common, and because of the dignity of roman capitals. Hence lower case is not always the best for a particular display line. But the fact that caps and small caps of the roman are about equal in legibility to italic lower case — other circumstances being the same, of course — makes us want to know why the names in No. 2 stand out so clear and sharp and why they are so much more quickly grasped than the larger and bolder display of No. 1.

One reason is that bold type is not so legible as fairly light styles, such as our most used old style romans, because the thickness of the lines required to make it bold makes inroads upon the white space inside and outside the letters. It is, however, more a matter of white space between the lines. The reader will note that practically the same space is occupied by the display of Fig. 2 as by the much larger display of No. 1. The room occupied for the larger letters in the first advertisement is used for a greater background of white around the smaller letters and lines of the second advertisement. The result, as you can readily see, is a much more inviting and by far more legible display, and it will also be seen that, due to clarity, the display is far more effective.

Ornament has power to attract; as a general rule the ornate will get attention quicker than the plain. Ornament, of course, when carried too far in typography is just the same as in dress or anything else; it creates a bad effect by appearing cheap and gaudy, sometimes even clownish. However, it is not because ornament has been carried too far in No. 1 that it is weak instead of strong, but rather because it is badly used.

If ornament is to be employed with a purpose, that is, to attract the eye to the composition of which it is a part, circumstances may be said to defeat that purpose if it disconcerts the reader by attracting too much attention to itself. It is in

this respect that the ornament of No. 1 fails. In the relief afforded by the fine parallel rules completing the border, the units at the corners and in the vertical center along the sides stand out like a black mole on the end of one's nose, an effect almost always felt when borders are used which are made up of outstanding individual units which do not blend. However, had the entire outside panel of this border been made up of these units, with the inside panel made completely of rules, there would have been many more units, but the effect on the eye would have been less disconcerting. That is true because the units would not then be so isolated, because there would not be the striking contrast existing in this case.

Another effect of these strong corners and far weaker connecting links in the border of Fig. 1 is to suggest a lack of unity. It is natural for us to rebel at looseness in construction wherever found. It suggests instability and discomfort. The advertisement does not seem to hold together, for the lines of the border, which are so relatively weak in effect, scarcely appear to be a part of it, though of course they are.

This lack of unity is further suggested by the grouping of the body. Doubtless this handling of the body matter was determined or decided upon by two sound reasons, often advisable to follow, had circumstances not altered this particular case. One principle is that a short line is more easily read than a long line, although this does not mean the shorter the line the more easily it will be read. Indeed, a line may be too short as well as too long to be read with ease, satisfaction and clear comprehension. We think the lines of the larger group are just a trifle too short, but they are entirely too short in the smaller group. The rule is that a line should be as long as an alphabet and a half of the type to be used. In other words, to determine what is generally conceded to be the ideal length of line one should set in his stick the complete alphabet of lower case (only) and then add to it the first thirteen letters.

In this instance, however, we doubt whether the handling of the body in two groups out of center was governed as much by the idea that a short line is most easily read as by the idea that the unusual arrangement would add to the attention value of the advertisement. Possibly it does so in this instance, but there is a measure of confusion apparent which seems to offset that value, and this would not be noticeable were the idea applied in a larger advertisement where larger and more legible type could be used. The small size of Fig. 1 — it was two columns by seven inches — is the circumstance that alters this particular case.

Consider the body of Fig. 2 in comparison with the body of Fig. 1. As the heading of Fig. 2 is more effective than the heading in Fig. 1, for the reason that it is clear cut and legible, made so by applying the white space gained through the use of a smaller type size between the lines of type, the body of Fig. 2 is made more legible by utilizing the white space wasted, as it were, in Fig. 1 by the requirements of the unusual arrangement for a larger size of type, which means a more legible and more easily read type.

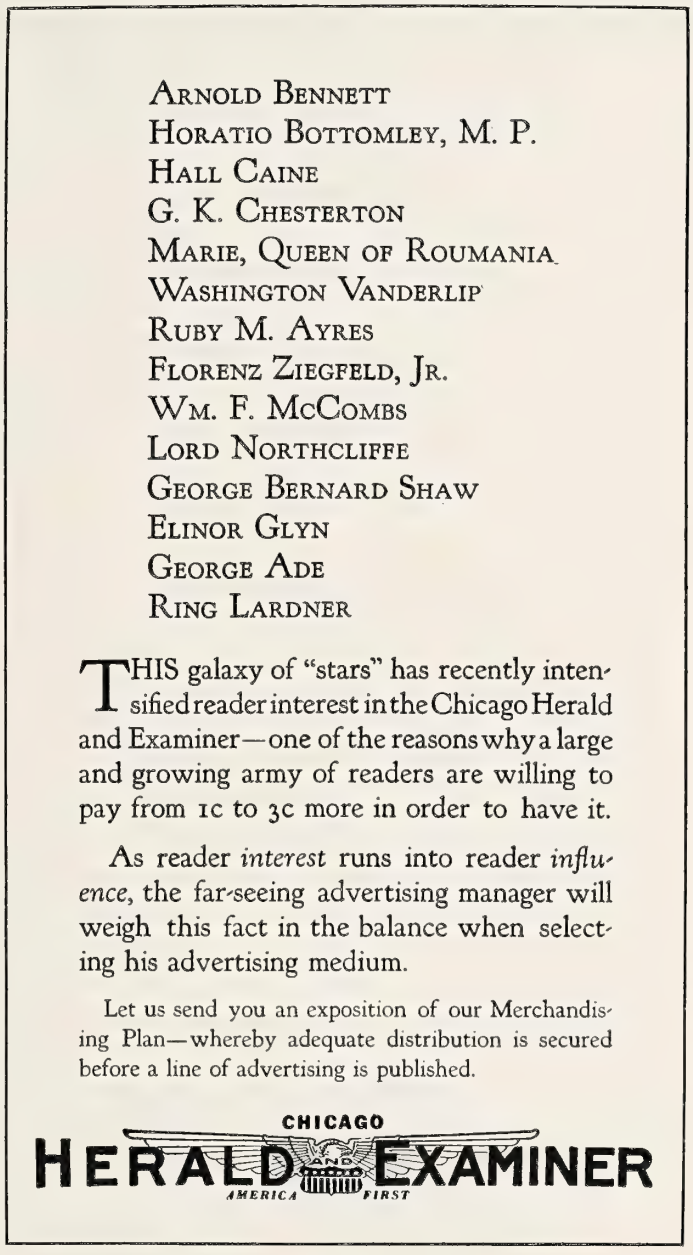


Fig. 2.

Compare No. 1 with No. 2 as concerns the effect of unity. The latter appears an entity, it holds together, whereas Fig. 1 appears to be several entities. Unity is achieved in Fig. 2 not only through the use of a consistently uniform border but also through the use of uniform type and through the fact that it is not cut up into various parts like Fig. 1.

There may be those who will maintain No. 1 is the better advertisement. The only possible basis for that contention will be that at first glance and at first thought Fig. 1 is the stronger — we should say bolder and more ornate, for it is not really the stronger, all points considered. It will not be surprising if Fig. 1 finds many champions, though if those readers who favor it at first thought will compare, study, and think, they will note something of unconscious charm in Fig. 2 that does attract and, what is better, that literally holds the eye and invites reading, besides being easy to read, features that are wholly lacking in Fig. 1. In the inviting look, in the attractive type — yes, the beautiful type — and in the agreeable setting in white space, they will see something in Fig. 2 which attracts far more powerfully than the nondescript Fig. 1.

A very interesting find was lately made in the John Rylands Library at Manchester. In the binding of a volume of manuscript legal forms it was found that playing cards had been used to reinforce the covers. These were carefully removed and mounted; there were seventy-one cards, forming parts of two packs. Parts of some of the cards had been cut away, but the names of the printers were found on several picture cards, which were colored by hand. These names proved that one of the packs was printed at Rouen about 1572 and the other at Paris about 1576.

A GOOD COMPOSITOR

STARTS work with clean decks, putting in its proper place all unused material before going to the foreman for the next job.

LISTENS attentively to the instructions of his foreman after he receives the instruction envelope.

READS *carefully* every item of instruction on the instruction envelope—if he doesn't understand, he "gets things straight" before going ahead.

CALLS the foreman's attention to inconsistencies (if any there be) in the instruction envelope, the layout, or the copy.

STUDIES the layout (when one is furnished), or drafts his own, before setting a line of type.

SEES that all material required is on hand before beginning work.

ASSEMBLES all necessary cases, rules, leads, slugs, cuts, and sorts in advance.

TRAINS his left hand, while holding the stick, to follow his right, thereby shortening the distance the type travels from case to stick.

SPACES each line so carefully that the form will "lift" without the necessity of plugging with "dutchmen" when it reaches the stone.

READS each line carefully and makes corrections before spacing.

PULLS his proofs as skilfully as though he expected to do the proofreading himself.

NOTES the proofreader's marks and makes corrections promptly, checking back to see that no corrections have been overlooked.

KEEPS time of "office corrections" distinct from "author's alterations."

MARKS the storage galley section number on all proofs.

ON finishing his job, sees that time of completion and job number are correctly recorded.

ALWAYS bears in mind that for every minute used in making corrections, two minutes of properly chargeable time are lost to his employer.

Adapted from hanger used by the Yale University Press, New Haven, Connecticut.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Printer's Reading

The printer is given universal credit for being a well read man; and I have little doubt that he makes a thorough perusal of such materials as drift into his ken. I wonder how much conscious attention he gives to the great world of thought represented by writers of all classes and professions. These inexhaustible reservoirs are his, just as they were almost the exclusive property of the early masters of printing. Somehow, the modern printer is more a part of — you might say, he is the very heart of — the commercial world, as contrasted to the more leisurely world of art to which the old master belonged. This, of itself, is not a bad thing for the modern printer, unless it robs him of his opportunity to adjust his sense of values.

After all, isn't this largely what is wrong with society today — its sense of values? Adjust this sense and we shall hear less of business pessimism, high cost of production and the numerous problems that face us so starkly, if we believe all that we read in printers' house-organs, whether presented as hopeless pessimism or artificial optimism.

Thought, which is rebalanced through contact with the world of philosophy, art, literature, will of necessity function more clearly when brought to bear upon the specific problems within its own narrowed sphere. Then, too, there are ideas! Troops of them will come we know not whence, if we will but keep in contact with the best of the thought world about us.



Fig. 1.

"Scientific Distribution" is the title of a book by Charles F. Higham, prominent British advertising man, known to Americans as a regional vice president of the Associated Advertising Clubs of the World. This book was published in 1917, but it has only recently come to the present writer's library. Judging from the title, one would expect this book to be crowded with technical facts and figures, but, to one's surprise, the subject is treated in a very broad, philosophical way.

Note the breadth of this: "The time will come when nothing will be made that is not good. Things will cost much more, therefore we shall have fewer things. But those who make them will be well paid. We shall look back upon this age as the childhood of industry. Beauty, order, craftsmanship will come out of this plethora of production. But that will not be yet. The economic purpose will have to be realized by slow degrees. Development as the result of general enlightenment is what we need. We may overproduce and overpossess before our powers of discrimination are perfected.

"The influence of advertising upon the public welfare lies in its power to raise the standard of living all around. And there are many people who believe this standard is already ridiculously high. Not their own, mind you; that is always right and proper — but the standard of the classes *below them in the social scale!*"

In the chapter headed "The Technique of Advertising," he says, "It is a strange thing that while nearly all of the literature on advertising is obsessed with the question of technique, yet it is on this point that advertising can be severely criticized.

"I advise my business readers to turn to other books if they would learn of the technique of publicity in its most detailed form. I read these books with admiration, they are excellently compiled; but sometimes I leave them feeling that a man can get as far with much belief and a little common sense as he will get if he masters this mass of detailed knowledge presented to him second hand with such laborious pains.

"Advertising, to me, is a matter of faith, of taste, and *lastly* of training.

"The most pernicious nonsense is written upon the subject of advertising copy by ignorant advertising men. Not long ago there was an article in a well known advertising journal on the subject of publicity and literature. The writer dared to say that there was no connection between the two, since selling copy needed 'logic, forcefulness and brevity of phrasing,' while 'literary polish almost demanded redundancy of verbiage in its accomplishment.'

"The *one* thing that literature avoids is redundancy of style. The greatest writers have always been those who could pack a world of meaning into a simple phrase. The truth is, such critics do not understand what good writing signifies. They have the common notion that it implies exceptionally flowery language and the use of strange, fantastic words. Shakespeare, most adaptable of men, and coiner of forceful phrases that have been quoted for four hundred years, could have compiled incomparable advertisements."

I wonder how many printers and advertising men have read H. G. Wells' "Outline of History." It is an admirable value adjusting work.

"Proof"

Efficacy of a few words to visualize the entire policy of a concern, is proved by four small paragraphs, boxed in by printer's rules, in *Proof,* the first issue of a house-organ published by The Vermont Printing Company, Brattleboro, Vermont. These paragraphs are offered to the reader as "A 'Movie' in Type"— a four act scenario to prove to the city customer that Brattleboro, six hours from New York city and four from Boston, is the place to have his printing done. The scenario is herewith reproduced as Fig. 2. On the back cover of *Proof* is printed in two colors a quaint design which is evidently a bit of community advertising (Fig. 1).

"Better Printing"

That a house-organ can be made to pay by persistent effort and judicious cultivation, is the opinion of the editor of *Better Printing*, house-organ issued by the Service Printing Company, Canton, Ohio. Under the heading "Getting More Out of Your House-Organ," advice is offered in the following terms: "If you are publishing a house-organ, or intend to publish one, select the most favorable spots to plant it, and then plan to keep down the deadhead weeds. Do this, and the house-organ will prove its real worth and will develop trade.

"Don't try to run an experimental farm in the field of advertising for the other fellow's benefit. If you start a monthly publication, keep it going. If dry weather comes and it does not seem to be doing well, sprinkle an extra color through it. Good printing always promotes business growth. Don't expect your house-organ to shoot up and bear fruit in a night. House-organ publicity is not of the mushroom variety. It is solid selling sense. Its strength comes from cumulative effort. It gathers force as it keeps going, until finally it has the power to overcome the most stubborn opposition.

"Would the Burroughs Adding Machine Company get out 160,000 copies of a house-organ every month if it didn't pay? Would the hundreds of house-organs that are published be issued if they were unprofitable? Of course not! And if they pay others, you can make yours pay you."

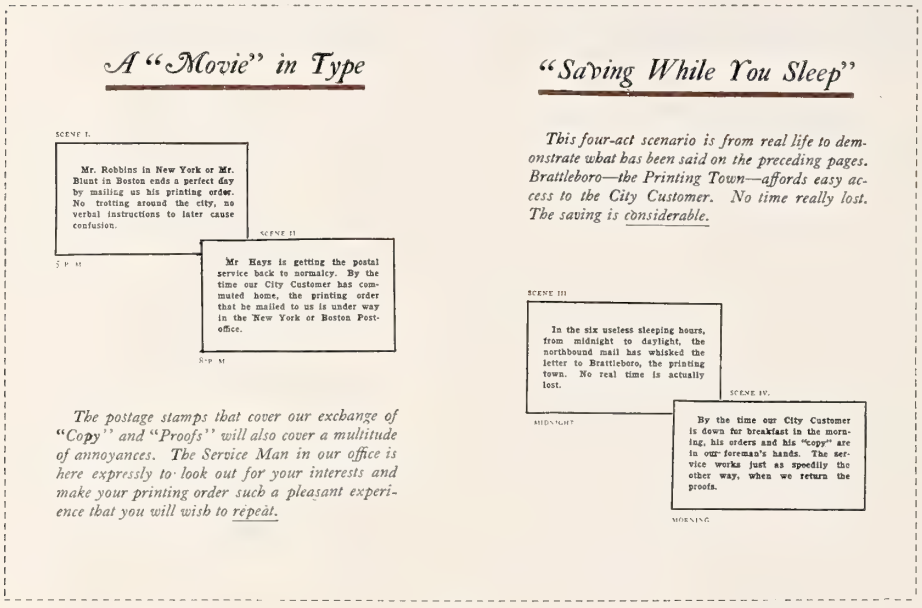


Fig. 2.

D. W. Paterson Company Printery, Ltd.

A desk diary is an utilitarian advertising concept of this Melbourne, Australia, printing concern. That this is intended for a higher class of service than the ordinary desk memorandum pad, so frequently used in the United States, is obvious. The diary is gotten up in tablet form, measuring 7¼ by 9¾ inches. An idea of the individual page may be had from the reproduction in Fig. 3.

On the cover is a three color illustration of a basket of fruit, with the lines "Good Wine Needs No Bush" and "Good Printing Speaks for Itself." A typographical composition, involving a balance of unequal measures, takes up the remaining space of the cover to tell of the company's service.

This entire concept is a splendid, albeit an expensive, variant of the blotter idea. It is this writer's opinion that this desk diary will be preserved and used by a majority of recipients. On account of its good taste, it would be especially favored by women customers, and their growing presence in responsible business positions must be reckoned with by the printer when he is considering his advertising plans.

C. H. Dexter & Sons, Inc.

A house-organ should be taken out of the mendicant class, is the opinion of *Dexter's Xtra*, house-organ published by the Windsor Locks (Conn.) paper house. *Xtra's* concept of a house-organ is that it is primarily a salesman for the house and that its expenses ought to be paid by the organization issuing it; that no house-organ, however good, ever justifies a subscription — implied or demanded.

Disdaining a subsidy, the House of Dexter makes double use of its own house-organ. The copy of *Xtra* before us is printed upon Dexter's Star Tissue Paper, backed by a cover of Dexter's Princess Cover Paper. A four page sheet of the same brand (another stock) is inserted in the middle of the booklet. Advertising of these brands covers the insert. All in all, one's general impression of this issue of *Xtra* is that it is an advertising booklet.

Mysell-Rollins Bank Note Company

Trade Winds, the new and cleverly named house-organ of the Mysell-Rollins Bank Note Company, of San Francisco, California, is convinced that in the near future there will be two kinds of printers: "One group will worry along with office forms and business cards and envelopes, and the other group will be made

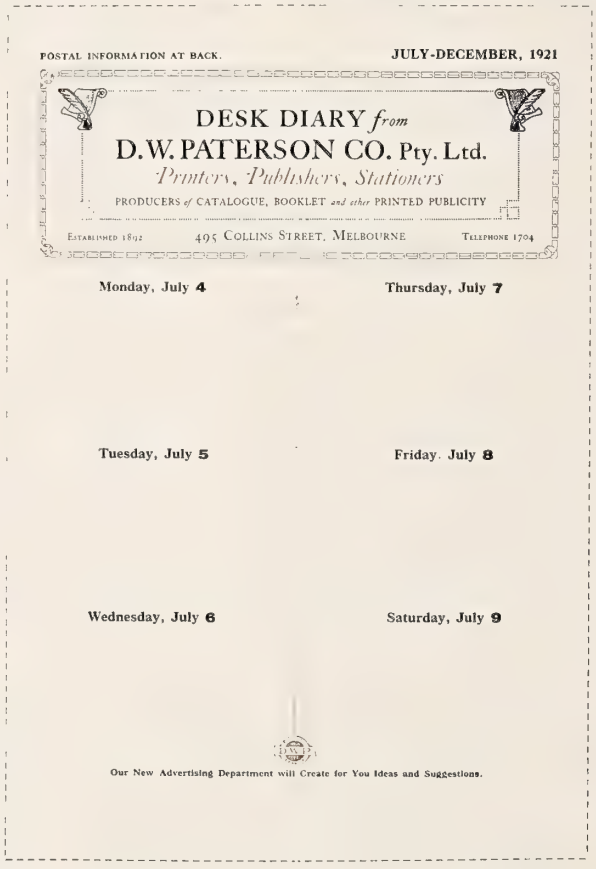


Fig. 3.

up of real printers who can create printing that will ably and attractively tell any message that is to be put over."

An article entitled "The World's Economic Scepter Passes to America," reprinted from *Current Opinion*, is well calculated to interest a class of readers who would be possible customers of a bank note concern.



Fig. 4.

The house-organ is attractively printed, and will undoubtedly improve in reader interest.

A piece of direct mail advertising enclosed between pages of this issue of the house-organ is a well printed sales message with the "you" viewpoint (Fig. 4).

An Advertising Copy Idea

Who ever started the notion that a piece of copy should be a debate with a straw opponent, setting forth a problem, its solution, arguments, reason why, conclusion, *buy?*

Copy is news — editorial or otherwise — never a debate. It is news with a suggestion to enjoy the advantages which it presents.

The moment you make a tourney out of your advertising space you defeat acceptance — raise questions and doubts, direct or indirect.— *From August issue of Copy, house-organ of the Marchbanks Press, New York.*

Earnshaw Press

"When you place printing with us you put us on our mettle. Your name on the dotted line is a challenge, and the prize for which we strive is your good will and appreciation."

So says the Earnshaw Press Corporation, Boston, Massachusetts, in a folder which it has just issued, carrying a dozen or more letters of testimony from large patrons who are pleased with the service rendered them.

Good will is the most valuable asset any business concern can win. In the printing industry it comes only through the production of material stamped with quality and character, rather than the kind of printing that has the ear marks of having been sent out with the thought merely that it will "get by." The Earnshaw Press has these letters reflecting sincere good will on the part of patrons, the best proof of the quality of work coming from its plant. To let the public know of these letters and the good will which exists is wise, effective advertising.

The Earnshaw folder reproduces the testimonials in a very attractive layout. The use of color for a background adds materially to the display. The design of the front cover of the folder is shown here (Fig. 5).

SCIENTIFIC LETTER "BUILDING"—SAVE YOUR BEST PARAGRAPHS

Sherwin Cody's letters are famous. He recommends this method of scientific letter building: You compose your letters by paragraphs. In writing a letter, when you get a paragraph

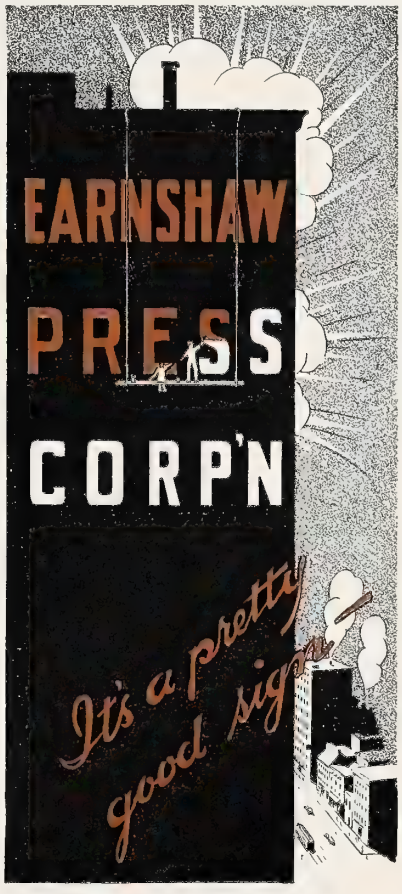


Fig. 5.

which you like especially well, copy it, paste it on a card, and save it. Later on, you will produce another well written paragraph. Copy it also, paste it on a card, and save it. Keep this up and in a short time you will have a number of well written paragraphs. You must then classify them by some simple system.

The advantage of saving up your best paragraphs to use over again and again is obvious; you can not be always in the pink of condition physically and mentally; there are times when you can think and write better than at other times; but the thought that you *send out in your letters* will by this method be at all times the best thought of which you are capable.— *Mail Sales.*

JOHN S. ZIMMERMAN, PIONEER NEWSPAPER MAN, PASSES AWAY

IN the death of John S. Zimmerman there passes one who, while not directly connected with the printing and newspaper fields for many years past, has nevertheless been widely known throughout those fields and left a marked impression on them. Mr. Zimmerman was one of the early newspaper men of Chicago, taking up the work about 1866. While more prominent as one of the officials of the Peoples Gas Light and Coke Company, with which he became connected at the time it was organized, early in the seventies,



John S. Zimmerman.

serving until he retired from active business life in 1909, he also maintained an active interest in literary work and was a frequent contributor to newspapers and other publications.

Born in Petersburg, West Virginia, in 1841, he came to Chicago at the age of seven years, when his parents moved westward to make their home with the earliest settlers in the new city on the shores of Lake Michigan, which at that time consisted of but a few dwellings clustered about old Fort Dearborn. As a boy, his playground was the territory now teeming with business activity, covered with buildings that tower high in the air and also go several floors below ground, and which is now recognized as the coming printing and publishing center of the world.

After finishing his studies in the old Dearborn School, then located at the corner of Madison and State streets, now the busiest crossing in the city and probably in the world, he attended Racine College, from which he graduated. Shortly afterward he took his place with the forces in the Civil War.

In 1866 he was married to Miss Henrietta Cherry, the daughter of Rev. Henry Cherry, of Owosso, Michigan, and it was about this time that he became identified with the work of the Chicago newspapers. At one time he acted in the capacity of assistant to his father, who held the position of city clerk. He followed his father into the Peoples Gas Light and Coke Company when it was started, and later succeeded him as secretary of the company.

A great lover of hunting and fishing, which he took up along the banks of the Chicago River during his boyhood days, he devoted considerable time to writing on these sports for some of the magazines. He was also the author of a large number of poems, many of which, however, he never had published.

Mr. Zimmerman was one of the closest friends of Henry O. Shepard, founder of the Henry O. Shepard Company and The Inland Printer Company. During the year 1901 Mr. Shepard published Mr. Zimmerman's "Rubaiyat of Mirza-Mem'n," a metrical version of "The Rubaiyat of Omar Khayyam." In November, 1903, while sitting at the bedside of Mr. Shepard during his last illness, Mr. Zimmerman wrote the following poem, to which he gave the title, "A Rondel of Recovery":

Beside my couch of pain I see her stand,
At early twilight's fall — at peep of dawn!
Strong as the stag, yet flexible as the fawn,
She comforts and controls with skilful hand.

An angel of that ministering band
Who comes to aid, when other hope is gone;
Beside my couch of pain I see her stand,
At early twilight's fall — at peep of dawn!

My fevered brow was cooled; for as she fanned,
It seemed a zephyr from the daisied lawn!
She is the one to whom my heart is drawn,
The "trained nurse," dainty, debonnaire and bland —
Beside my couch of pain I see her stand,
At early twilight's fall — at peep of dawn!

A little over a month later, upon the death of Mr. Shepard, Mr. Zimmerman wrote the following:

IN MEMORIAM.

HENRY OLENDORF SHEPARD.

Our friend has gone — his spirit flown
Away into the vast unknown,
That region of supernal light,
Where myriad suns make day of night!
A glory from the great White Throne
Upon his earth-closed eyes has shown;
While we, in sorrow, make our moan,
As brimming tears obscure our sight,
"Our friend has gone!"

Grave on his monumental stone,
"His virtues for his faults atone."
Let no rash one essay to write
His epitaph, in phrases trite;
But simply say, "We're left alone,
"Our friend has gone!"

John S. Zimmerman.

Mr. Zimmerman took an active interest in the civic, educational and social life of the community of Oak Park, one of the suburbs of Chicago, where he made his home shortly after his marriage, and he was also active in Masonic work, at the time of his death being the oldest living past master of the Oak Park Lodge. He was gifted with a keen memory, a great love for books, especially scientific works, and took great delight in studying the origin of words and also in working out mathematical problems of all kinds. Thus he kept his mental faculties remarkably keen and active to the last, his death on August 26, caused by heart failure, coming after an illness of less than two hours.

Mr. Zimmerman is survived by his widow and two daughters, Mrs. George T. McGee, of Helena, Montana, and Mrs. Morley F. Fox, of Oak Park, Illinois.

THREE MAIN ADVANTAGES OF THE HOUSE-ORGAN

The ability to reach exactly those persons to whom you wish to deliver your message. The advantage of promoting your own advertising exclusively. The opportunity to adopt an editorial policy controlled and tuned to meet the publishers' particular needs. *The success achieved by the house-organ advertising is of an extraordinary character.*

It has built good will, has made direct sales, has made business friends, has conserved the time of salesmen, has taken the place of circulars and other forms of direct advertising, has been an educational factor in sound business economics, has educated buyers to an appreciation of quality goods, has served to tie up between dealers and national advertising, has been a real business insurance.—*The Red Oval.*

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

W. Irvin Brennan, Los Angeles, California.— The *Times Mirror* blotter, "Complete Printing Service," is excellent.

Hackney & Moale, Asheville, North Carolina.— *Push* is better, far better, typographically than it was when we saw it last.

A. E. Krauss Print Shop, Columbus, Ohio.— Your folder for The Ohio-Warren Oil and Gas Company is very attractive and decidedly easy to read. It measures up to every requirement in this grade of work.

Flanigan-Pearson Company, Champaign, Illinois.— Your folder announcing the complete service you now render is pleasing in every respect.

Collins Ewing, Odessa, Missouri.— Your title page for the Encampment Number of *The Odessa Cumberland* is attractive in appearance and well displayed.

Fitch Brothers, Central City, Nebraska.— *Old Rose and Green* is a very pleasing school annual, although the presswork is not as clean cut and sharp as we should like to see it.

Journal Press, Jamestown, New York.— Every specimen that you have sent us warrants the highest praise, for each and every feature of their production is representative of the finest craftsmanship.

C. Wolber Company, Newark, New Jersey.— Your business card in Caslon, with a narrow "bled" border in light olive, is a beauty. The blotter, "Paper Plus Ink Plus Brains," is likewise of the finest quality.

Paul Ressinger, Chicago, Illinois.— Your folder announcing a change in telephone number is decidedly handsome, in fact, the title page is one of the best examples of conventional design we have seen in many months.

The Armbrust Printing Company, Cincinnati, Ohio.— Specimens are neat and pleasing, thoroughly satisfactory in all respects. The selection of colors is governed by the same excellent taste that is apparent in the typography.

William C. Randall, Prairie City, Iowa.—The portfolio containing samples of printing on which you have won prizes and mention in various contests is interesting, particularly in view of the character and excellence of the work.

Walt Drummond, Simla, Colorado.—The letterhead for the *Sun* is a crackerjack. Design is good and the bright color effect in connection with the silhouette illustration of "Old Sol," printed in yellow underneath the type matter of the main group, carries out the effect to a "T."

L. A. Braverman, The Caslon Press, Toledo, Ohio. — "Toledo, the City of Opportunity" is beautiful and impressive all the way through. The engravings, printed in black over high light tint blocks in pale olive, are decidedly impressive. Another unusual specimen is the broadside, "The Automobile."

The Graphic Arts Press, Hartford, Connecticut. — Specimens are of the best quality, the folder, "Good Taste in Your Letterhead," being refined, dignified and impressive at the same time. It is, moreover, decidedly easy to read.

Liberty Printing Company, Philadelphia, Pennsylvania.—The blotters are interesting in general and are quite attractive. We have no suggestions to make for improvement and believe they will prove very good publicity for you.

Olive Leaf Press, Los Angeles, California.— Your business card blotter, meaning a blotter about as small as a business card and printed in business card style, is interesting in arrangement and effective in display. It is quite a novel idea.

The Horvath Printery, Steelton, Pennsylvania. Specimens are good. The blotter "Yell f'r a polisman" would be improved if the heading were set just a little to the right, as the contrast of the left hand margin and the large amount of space at the right is too great to be pleasing.

Marken & Bielfeld, Frederick, Maryland.—The product of your presses continues of excellent quality and maintains that air of distinctiveness for which it has always been characterized. This is a most valuable attribute. Your new invoice on goldenrod bond stock is striking in general and is quite distinctive. However, the "Comments," set in Bold Copperplate Gothic (capitals) of small size, and in narrow measure, are extremely difficult to read. On the cover for the Wineberg birthday celebration, which is indeed pleasing in general tone, the border seems too large in proportion to the type matter. The best specimens in our opinion are the business card for Walter Decker and the invoice for Quaker City Dry Cleaning and Dyeing, both of which are decidedly clever. Your new stationery, printed in blue and a blue tint on gray stock, is wholly distinctive and will make a strong impression wherever seen. We can not see that the lower case initial "h" adds anything that a capital would not, and it looks just a little too odd; the design is unconventional enough without it. The Bentz & Dunn letterhead is also distinctive, set mainly in the outline shaded Post series, for years featured in the headings of *The Saturday Evening Post*.

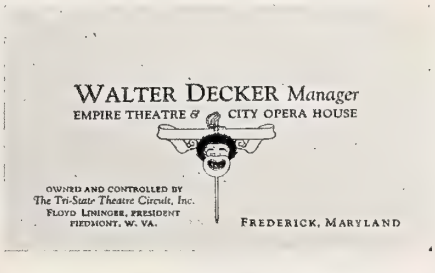
A. S. Cain, Grand Junction, Colorado.—Excellent! All the specimens are of the very best quality, the typography being interesting and unusual, as well as pleasing and readable. You have a very choice equipment of type, which, with your ability in typographic design, leaves nothing whatever to be desired.

Chester A. Morris, Bronx, New York.— Corcoran's card is striking and interesting in design. The horizontal rules in red, with the name, could be a nonpareil higher to advantage, as that would relieve the monotony of equality in the vertical division and allow you to open up the matter a little in the lower section.

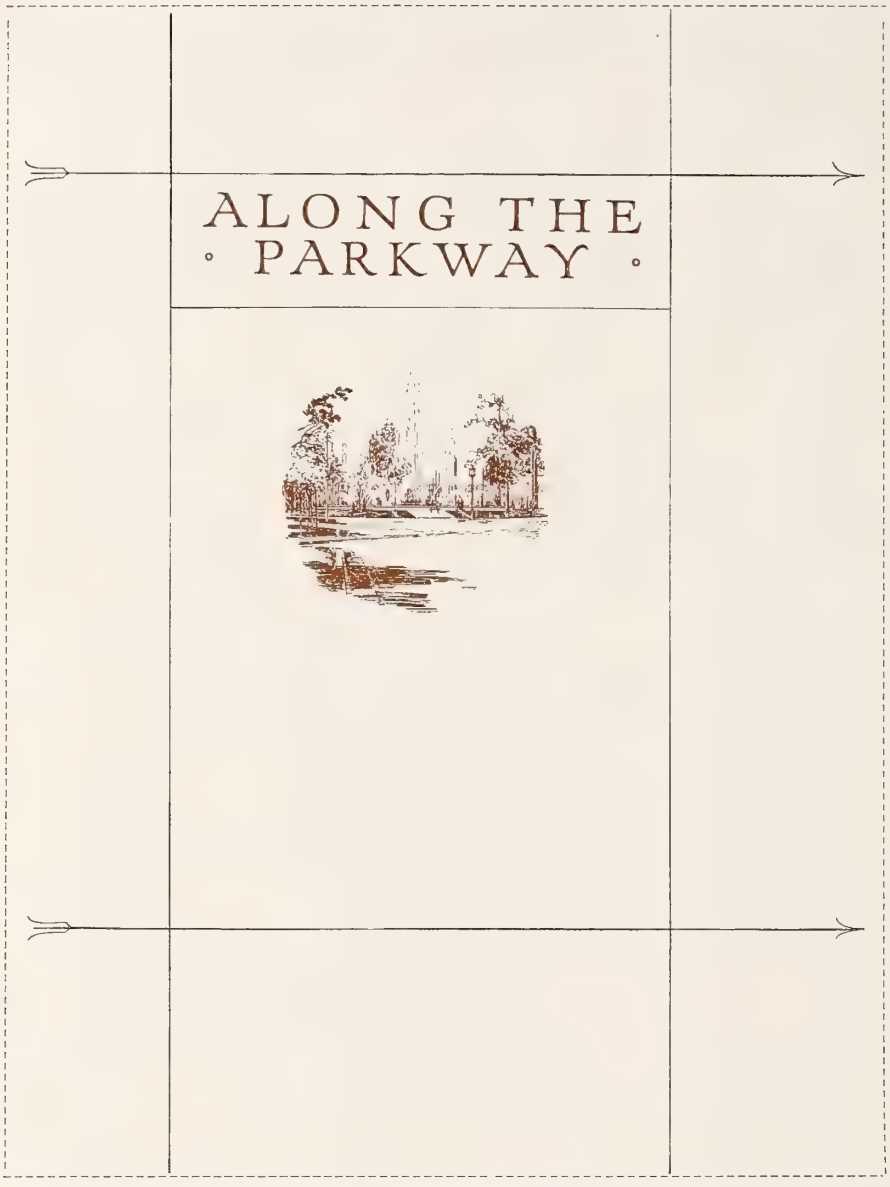
The Metchik Press, New York city.— Circulars are pleasing, attractive and readable. The heading is a little close to the body on the one entitled "Distance Lends Enchantment," and the initial is too small in relation to the size of the



Attractive gray tone letterhead by Marken & Bielfeld, Frederick, Maryland. The type used is Post Shaded, a similar face to that used in italic form in the headings of *The Saturday Evening Post*. It is one of the few really good faces that have been discontinued by the typefounders and as used here shows to best possible advantage. The effect is unusual and distinctive.



Interesting card arrangement in the new Goudy series by Marken & Bielfeld, Frederick, Maryland. The original was printed in deep brown and bright, light orange on buff colored stock, the orange appearing in a single spot — the wreath over the forehead of the mask in the ornament.



Unusually attractive cover title of booklet by The Arrow Company, Philadelphia. The text and illustrations throughout were printed in a light, bright brown on sepia dull coated stock. Light blue was used for the rules and arrows.

body on the one entitled "Our New Shop." On this latter we believe the heading is needlessly large.

The Arrow Company, Philadelphia, Pennsylvania.—"Along the Parkway" is a most unusual and attractive booklet. Certainly it will give a most impressive idea of the character of your surroundings and of your organization.

W. R. Howie, Beebe Plain, Vermont.—Thanks to excellent type equipment, good judgment in display and an appreciation of the importance of simplicity in design, your work is of excellent grade. Presswork measures up to the high standard of the typography. The printing of the halftone on rough bond stock on the letterhead for Hillcroft farm is perfect.

O. H. Frewin, Middelburg, Transvaal.— Our compliments on the very handsome book done for Middelburg and District Hospital. The cover is especially delightful. On the initial page, at least, we are sure roman instead of italic typography would be preferable. Presswork could be improved upon very little, if any. Your letterhead design is interesting.

From the U. T. A. School of Printing, Indianapolis, over which Mr. T. G. McGrew has presided with great success for a number of years, we have received a package of remarkably fine printing, work on which typography, colors and presswork are all of the highest standard. The school letterhead in Cloister capitals is exceptionally fine, as are also the package label and a folder, "4 Opportunities for Printers."

D. J. Lester, Pittsburgh, Pennsylvania.— Your program for the first annual "Corn Roast" of the Sutton Press Employees' Association is decidedly attractive and we imagine the event was decidedly interesting. The practice of holding social events where employer and employee mingle together in good fellowship, we believe, is advantageous to all concerned.

Byron & Learned Company, Minneapolis, Minnesota.— Your folder, "Correct Typography," is attractive, the inside pages being particularly so. The line "Typography" on the title page is needlessly bold; we believe light Goudy would have been better than bold. The blind stamped border does not seem to fit in with such a bold type treatment, although, of course, it is by no means displeasing.

Houston-Hill Printing Company, Arkansas City, Kansas.— Outstanding among the many fine specimens of printing contained in the last package sent us are the letterheads for the First Christian Church Choir and The Sweet Shop. Appropriateness in the selection of type is illustrated by the use of light text for the former and script for the latter. The folder for Trinity church is likewise excellent.

D. L. Harford, Des Moines, Iowa.— In general tone, and in so far as the colors of ink and stock are concerned, the leaflet for the local Craftsmen's club is attractive. None of the good qualities above mentioned would have been lost had the typography been less confusing. The Parsons type, with the spots of color dividing sentences in the squared type group, creates an effect that, to be perfectly frank, does not invite the eye.

George T. Hamilton, New York city.— Specimens are of uniform high quality. Several are so attractive and contain so much of suggestion value and interest we should like to reproduce them, but, unfortunately, these particular specimens, done for manufacturers and retailers of ladies' garments, are in light tints and satisfactory reproduction could not be made. Excellent color use is, in fact, one of the outstanding good qualities.

Draper Printing Company, Culver City, California.— Most of the work is of a very good grade, the blotters being especially attractive and effective. Stationery forms are good, too, as are also the folders used as envelope stuffers. On the folder entitled "Let Us Prove It to You," the panels on both front and back are out of proportion to the page, the fault being particularly noticeable and displeasing on the back page. This, in fact, is the only serious fault with the work.

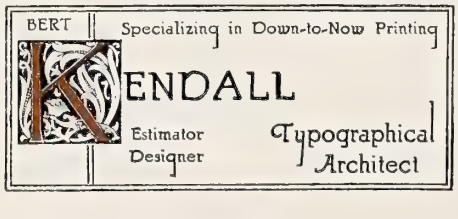
F. S. Zints, Dodgeville, Wisconsin.—The letterhead for the Pure Food Grocery is striking indeed and represents good work. The large line, "Pure Food Grocery," printed across the top of the sheet in an olive tint should have been printed in a still weaker tint. Without detracting one whit from the effectiveness of the treatment the smaller type, imprinted over this big line in black, would be clearer. The effect is now just a little confusing, due to the strength of the color used on the large and bold line featuring the heading.

F. R. Pierson, Riverhead, New York.—The most attractive specimen in the collection is the small blotter entitled "Dainty." Printed in light blue from a refined and attractive design in Caslon capitals of small size, the effect is wholly in keeping with the title. Your business card is striking and interesting, while the one for Madame Whitney is also very good. The type matter is set too low in the border on the Lyzon card, both balance and the distribution of white space being unsatisfactory. The remaining specimens, although worthy of no special mention, are satisfactory.

Barton, Durstine & Osborn, New York city.— The series of magazine advertisements for Premier Salad Dressing is a fine one. There is a nice suggestion of relationship throughout the series, with no suggestion of dull similarity, which is commendable. Also, in the use of borders at top, at sides, but not at top and bottom, etc., there is gained all the value of complete borders from a decorative and attention attracting standpoint — with an unusual effect — without taking up the space that such decorative borders would if used completely around the advertisements.

William B. Brown, Kansas City, Missouri.— No better printing is being done anywhere than in the plant of the Union Bank Note Company; it is remarkably good in every respect. Notable in the collection of specimens you have sent us are the various direct advertising forms used by the Union Bank Note Company. The house-organ *Better Business*, in its new dress and all spiced up with clever illustration and decorative art of the best quality — the product of your art and service departments — shows that the advertisers of Kansas City have complete service facilities at their disposal.

Mr. Phinney, Louisiana School for the Deaf, Baton Rouge, Louisiana.—The improvement on *The Pelican* since the 1920 issue is marked, in fact, there is no basis for comparison. A marked improvement



Here's a rather clever "stunt" card which scores, of course, in attention value. For small forms with little type matter to be read such treatment is permissible, even though rather too ornate for the general run of work.

could be made in the advertisements of the August issue by the use of complete borders. There is a lack of unity in the advertising pages as they stand, due not only to the fact that there are no borders but also because the lines are so widely separated. Small machine matter is often used where larger type, hand set, should have been employed, not only to occupy the space to better advantage but to make the matter more easily read. The cover is interesting and attractive, and the typography and makeup of text pages are thoroughly satisfactory.

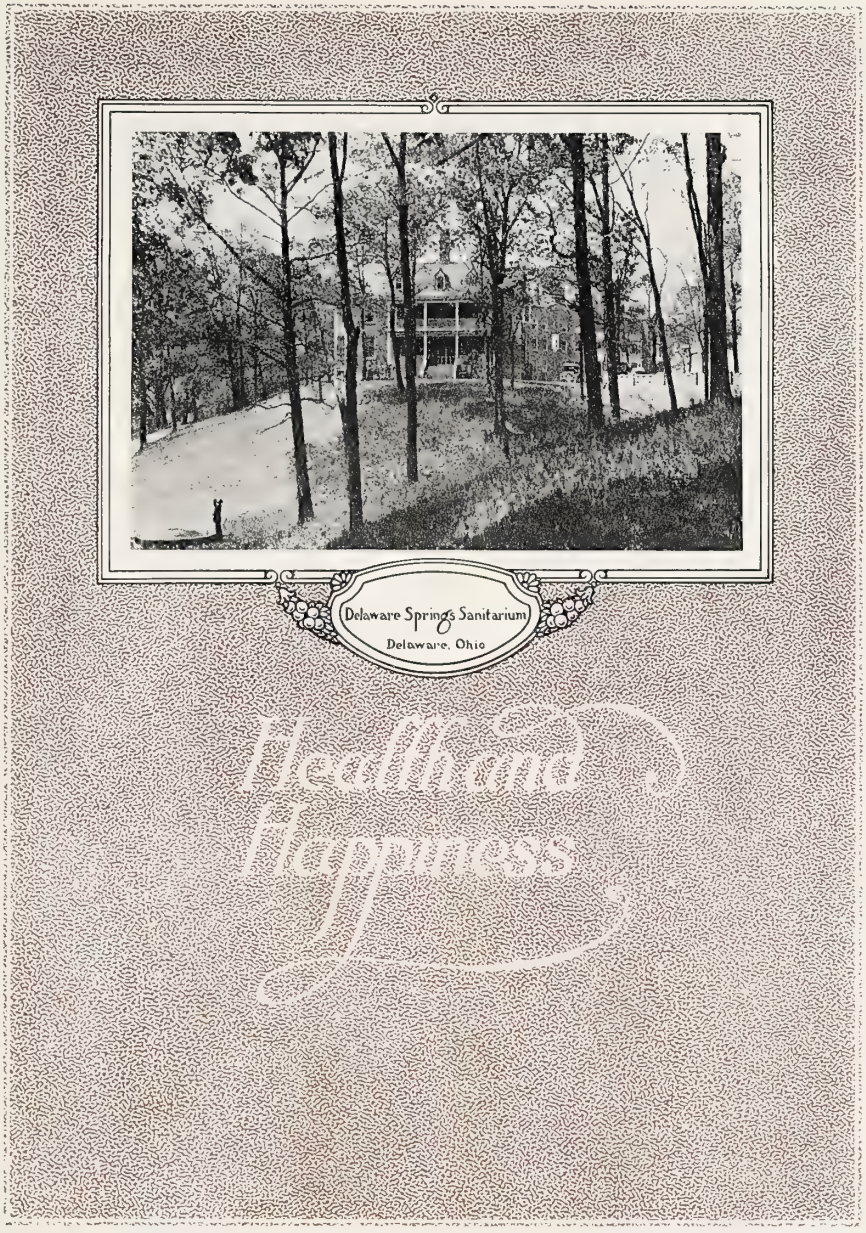
Gray Printing Company, Fostoria, Ohio.— One of the handsomest books we have seen recently is "Health and Happiness," produced by you for the Delaware Springs Sanitarium. The general layout of the pages, with their numerous relatively large halftones, is decidedly good, and the printing of the plates is above reproach. The cover is particularly attractive.

C. G. Cooper, Wellington, New Zealand.—There is room for improvement on the folder for Gear Brand Manures, particularly on the cover. Doubtless it serves the purpose about as well as if it were more attractive, considering the class to whom it is intended to reach, but a more attractive and equally effective treatment would not require more time, if as much. Why shouldn't we make all our work just as good as possible, if for no other reason than to keep in practice? The type faces do not harmonize at all, and there are too many forces to attract the eye, which results in a confused effect. The white space is not well placed, it being in the center where it does not serve to set off the type. More white space around the lines at the top is absolutely essential.

H. Booth, New Bedford, Massachusetts.— Your work is very neat, being designed in good taste and effectively displayed. The title for the program of the outing of the Fairhaven Mills is the neatest in the collection, the printing in light brown giving a soft and delightful effect in one color. We do not like the practice of filling out short lines in squared groups with ornaments. The ornaments do not approximate the appearance of the letter characters and the contour is irregular, the same as though no makeshifts were employed and the lines were left short. There is, in addition, the ill effect of the ornaments. It is better to center the last line or the last two lines in a squared group, for then symmetry remains good, although, of course, not consistently squared.

B. W. Radcliffe, New York city.— Congratulations on your advent to the big city. Judging from the very handsome examples of typography produced under your direction for James W. Elliott's Business Builders, Inc., you will experience no difficulty in keeping the pace. The large portfolio — we can hardly call it a booklet in view of the 12½ by 17¼ inch page size — is as handsome as it is impressive. Kennerley is a wonderful type face for work of this character, that is, for body matter in twelve or fourteen point. The leaflet, "O Man, My Friend and Benefactor," is a mighty pretty thing in so far as its general appearance is concerned, thanks to a beautiful color scheme of delicate blue and pink in the borders and initial, black being used for the body. The body appears crowded, which is one feature that we do not wholly admire. We believe the page would look easier to read if set in a size smaller type, as it could then be opened up a little. Certainly, there would not seem to be so much to read. Another thing, the machine face used is one we have never admired, although if well used it is legible. The characters are stiff and have often given the writer the impression that some of the letters are wrong fonts. The package label is a beauty, quite a refreshing change from the usual, as is also the "Why" folder. In fact, all the work sent us is of the finest quality.

Barney Goldberg, San Francisco, California.— The letterhead for the Overland Publishing Company is in a general way quite effective. It is good from both typographical and advertising standpoints. The blind stamped panel around the type matter sets it off nicely. Two changes, when the next lot is printed, would help the design greatly. The initial is too strong, and instead of the deep strong red used as a background we suggest a light tint, say of blue. Better still, use a light toned initial with the lighter background. The rule border ought to be omitted, at least it should not be quite so strong and conspicuous. These are the major faults. There is the additional weakness of too close spacing between the first two and the last two lines. One point leads would make a marked improvement in this respect.



Cover design of handsome booklet by Gray Printing Company, Fostoria, Ohio. The halftone and panel were printed in a very deep brown, while the reverse zinc panel was in a light yellow olive tint. The cover was roughed, which added greatly to its appearance.



Unusual package label treatment submitted by B. W. Radcliffe, one of the old standbys of this department, who is now in charge of production for James W. Elliott's Business Builders, Inc., New York city.

ARTHUR S. MCEWEN, Stillwater, Oklahoma.— In view of the fact that the motto, "A Prayer," by Robert Louis Stevenson, is to be used as a hanger, it would seem to merit a more dignified and refined, as well as more decorative, treatment. The Cheltenham Bold is not the right kind of type face, although, of course, it makes possible reading at a distance. Even in Cheltenham Bold the appearance would be better if the heading in bold capitals were in smaller size. The effect, while we would not characterize it as cheap, is that of the ordinary throw away or poster. Letterheads for The American Red Cross and The Oklahoma Forestry Association are excellent. When colored papers are used the effect is always good if the ink is of a darker shade of the same color as the paper.

THE MARATHON PRESS, New York city.— Your letterhead is a beauty. It is cleverly designed and unusual. The invoice and package label are in keeping, while the advertisement circular for Finkelhor Brothers is clean cut and attractive. Type and illustration make a perfect harmony and the effect of openness in the illustration has been happily carried out in the typography. The announcement is excellent, too.

GERRISH, THE PRINTER, West Sullivan, Maine.— Presswork is very poor indeed, in fact, so bad that several of the specimens look as though they were printed in the galley on a proof press. There is evident, also, too strong a desire for novel effects, which has resulted in failure, due, in part, to poor type equipment. Types which do not harmonize in any respect are used together, and even typewriter type is employed with romans and gothics with reckless abandon. Until you are able to use different type faces in a job with harmonious results we urge that you adhere strictly to the idea of a single face to the job. It would be a good plan for you to obtain one of the several good books available on design as related to type display, and we believe if you would study them carefully you would in a very short time be turning out a good grade of work.

TOWNSLEY & KYSOR, Atlanta, Georgia. — Your booklet, "Hoo's Hoo," is a cleverly written piece of advertising and the physical makeup is consistent with the nature of the copy, as well as being attractive. While we are not particularly struck with the general appearance of the series of advertising circulars, they score from a publicity standpoint because of their refreshing and unusual character and because, of course, they are easy to read, thanks to large body type. We believe they could have done all this with a more agreeable appearance, with a complete and regular border which would unify the effect to better advantage, although this, of course, would take away somewhat from the unusual appearance the folders now have. One can not have everything, however, so it is always a question of what is the most desirable.

THE A. L. SCOVILLE PRESS, Ogden Utah.— In a package of such uniformly high grade printing it is difficult, although very interesting, to satisfy oneself as to which is the best specimen. However, after a careful examination in which we have found considerable pleasure we have come to the conclusion that the booklet for the Utah Agricultural College appeals to us most. The cover is beautiful in its quiet dignity, although it is by no means severe, thanks to the clever use of Caslon Old Style (roman) capitals and Caslon Old Style italic upper and lower case. The wreath ornament printed in green adds life and interest to the effect. *The Crimson Annual* is a high grade publication throughout, the cover — printed from an interesting design, featured by scrolls in black, gold and red on brown Velumet cover stock — being particularly handsome. The only feature about this piece of work we can not wholly admire is that the text pages are quite too decorative. The wide ornamental border, which is quite cleverly designed, would have been less pronounced and the effect of the book as a whole more pleasing had it been printed in a light brown to harmonize with the cover instead of in the rather bright red. The advertising leaflets for use as enclosures are clever, both in the text and in the manner in which it is treated.



In the original of this letterhead the effect was delightful. The design is interesting and the colors, black and bright green, set it off admirably.

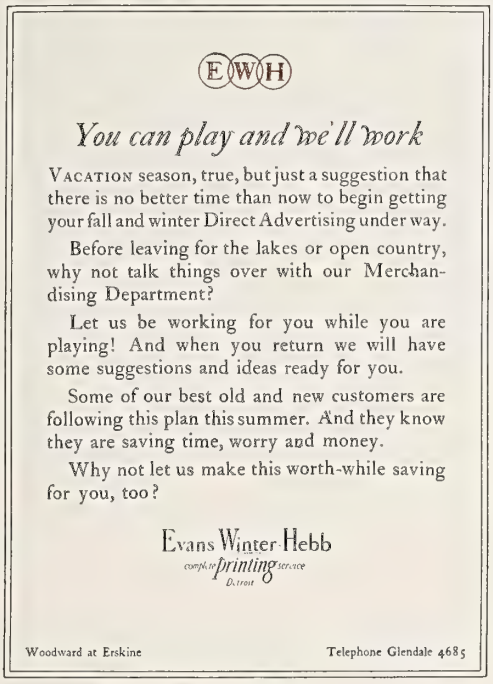
EDWARD JONES, New York city.— You certainly made a marked improvement in both the letterhead and the invoice heading for the *Post*, especially on the latter. Whereas on the original of the letterhead there were four different styles of type, no two of which harmonize, you have used but one, a more stylish and up to date face than any of those used in the original. The result demonstrates how advantageous is the consistent use of a single series. The original letterhead was far superior to the statement, mainly because of better type harmony — Jenson being used for all except two very small lines, which are also in old style roman and therefore harmonious. Display is also very good in this original letterhead, the really serious fault being the fact that it appears quite old fashioned and severe. The resetting is an improvement, only in that it appears more modern.

PRINTING DEPARTMENT, Polytechnic High School, Long Beach, California.— Our compliments on your annual, *Caerulea, 1921*. It is all but inconceivable that such a book should be produced almost entirely by students in the printing classes, but the fact that it was reflects the greatest credit upon the instructors, Messrs. R. R. Lynn and D. B. Kendall. While the presswork on the many halftones is not perfect it is very good, far better than on most school annuals we receive. The use of a legible size and style of type is commendable. We should like it better, however, if fewer styles of type had been used in the advertisements, and if smaller and less bold styles had been used for some of the display lines, which on the small page stand out needlessly strong. Borders around the advertisements would add to their appearance, mainly by making them appear homogeneous.

W. F. CLEAVER, Johnstown, Pennsylvania.—The fact that the pupils from your classes in the school print shop are quickly employed by local printers is the best possible evidence that they are getting capable instruction. Possibly, of course, they get away too early, but you should feel complimented. The specimens are excellent on the whole. On the second page of the program for the May Day Fête the type matter should have been set in narrower measure, so that it would conform more nearly to the space occupied. In this group there is a violation of shape harmony and proportion, accentuated



Seldom does one see a plain and dignified type cover design so genuinely attractive and effective as this one by Arthur C. Gruver, who tells us he is leaving the bright sunshine of Utah for his old haunts in smoky Pittsburgh.



EWH

You can play and we'll work

VACATION season, true, but just a suggestion that there is no better time than now to begin getting your fall and winter Direct Advertising under way.

Before leaving for the lakes or open country, why not talk things over with our Merchandising Department?

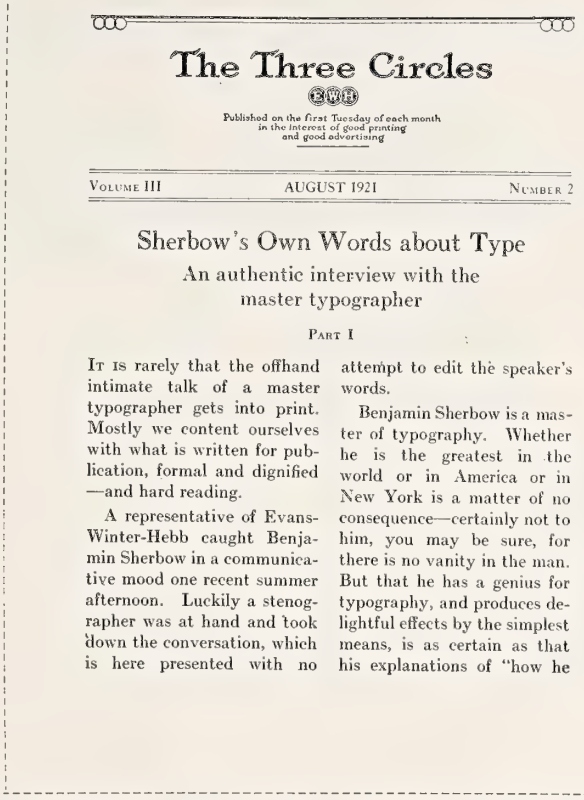
Let us be working for you while you are playing! And when you return we will have some suggestions and ideas ready for you.

Some of our best old and new customers are following this plan this summer. And they know they are saving time, worry and money.

Why not let us make this worth-while saving for you, too?

Evans Winter Hebb
complete printing service
Detroit

Woodward at Erskine Telephone Glendale 4685



The Three Circles

EWH

Published on the first Tuesday of each month in the interest of good printing and good advertising

VOLUME III AUGUST 1921 NUMBER 2

Sherbow's Own Words about Type

An authentic interview with the master typographer

PART I

IT IS rarely that the offhand intimate talk of a master typographer gets into print. Mostly we content ourselves with what is written for publication, formal and dignified —and hard reading.

A representative of Evans-Winter-Hebb caught Benjamin Sherbow in a communicative mood one recent summer afternoon. Luckily a stenographer was at hand and took down the conversation, which is here presented with no attempt to edit the speaker's words.

Benjamin Sherbow is a master of typography. Whether he is the greatest in the world or in America or in New York is a matter of no consequence—certainly not to him, you may be sure, for there is no vanity in the man. But that he has a genius for typography, and produces delightful effects by the simplest means, is as certain as that his explanations of "how he

We have commented upon the excellence of *The Three Circles*, house-organ of Evans-Winter-Hebb, Detroit, on various occasions, but have not as yet backed up our praise with the evidence. Well, here are two pages — the inside front cover and the initial text page — just as they appear in the book. Ever seen anything quite so inviting? Clean cut legibility and refinement are the outstanding qualities.

by the fact that side margins are so scant. The cover of the program for the 1921 Commencement, printed in deep blue and gold on blue stock, is pleasing, but the typography of the title page in such large type of such crude design, comparatively, does not "fit in." Cover should be stronger than title, as it is in the case of the program for the annual concert of the Combined Musical Clubs. The annual report is a mighty big job to have been produced for the most part by students.

C. S. ROMIG, Altoona, Pennsylvania.—The specimens of students' work that you have sent us are very interesting and are well done. We note on some of the title pages lines of capitals are too closely spaced. Take the page, "Forty-fourth Annual Commencement," set in Century capitals. An extra lead between the lines would help greatly. The ornament on the title, "First General Reception," done for the Senior Class of 1921, is placed too high. If it were a pyramidal ornament the position would be good, but a circular ornament, instead of being placed close to the type matter above, should be placed about one third of the way from the upper to the lower group, so that good proportion will be apparent in the division of the space. Where an ornament helps to form a definite shape or contour with a type group it should be placed close, or otherwise, to make that desired shape, but when not it should be placed apart from the type. The Faculty Reception program of May 21 is decidedly neat. The treatment is also unusual and is therefore interesting. Your method of instruction by which the student's mental faculties are brought into play to a greater extent seems to be a good one. For the benefit of others of our readers interested in instruction work we quote from your letter as follows: "As an illustration, we will suppose that the job is a 6 by 9 dodger: The student is given the manuscript copy of the job and told that it is to be set up for a dodger, and the size of the paper to print on is 6 by 9 inches. No additional information is given at this time; it is up to the student to find out what a dodger is, what style of type to use, and the proper arrangement of lines. (Previous to this time, the student has had access to all the leading trade magazines and typefounders' catalogues.) The first requirement of the student is to design the job, then submit it to the instructor for his approval; at this point the instructor knows whether or not the student understands the nature of the job, and, if not, he is told the purpose of the job. Another design must be made, and this procedure continued until the student has an idea he knows how the job will look after it is put into type form, after which he is permitted to set it. The results leading to the final setting can be judged by the specimens submitted."



PRINTING

The MARATHON PRESS

"Best in the Long Run"

Simply designed, this label by the printer named therein is very effective in the original, which was printed in green.

E. G. BURKHEAD, Wilmington, North Carolina.—Letterheads for the Harriss Printing and Advertising Company and the Wood Advertising Company are characterized mainly by their striking appearance, a commendable feature when as attractive as these are, although both border on overornateness. Of the different printings on the former we prefer the one in green and black, as the design — being striking in itself, and rather featured by ornament — does not require the brighter colors used on the others. As a matter of fact the red makes the design rather too striking. On the Wood heading we are not so decided, but believe the one in which the heavy rules at the top are printed in brown with only the spots in the illustration in red is the better. If gray tone rules had been used instead of six point solid rules an equally good, if not better, effect would have been attained in two instead of three printings.

LOCKE B. JAMES, Brockton, Massachusetts.— Most of the samples are of a very good grade, particularly those simpler forms set in Caslon and Bookman, notably the letterhead for the Music Hall Ballroom and the cover for the Ten Times One Club. Design is good on the covers for the Cercle Jeanne D'Arc, the Italian Artillery Society and the graduation program of the Oliver Ames High School, but the type faces and borders selected for these are not in keeping with the design. In the first mentioned, the border does not harmonize with the Bookman and it is too "spotty." The second named is not wholly bad, but the Bradley series is no longer found in polite type society. The fault found with the Cercle Jeanne D'Arc design applies to the high school cover.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Ludlow Company has established an agency at the Savoy House, 115 Strand, London, W. C., with Martin J. Slattery in charge.

A HOLIDAY home for working printers in the Cardiff district has been opened at Weston-super-Mare by the district committee of the Joint Industrial Council.

THE publishers of the *Freeman's Journal,* of Dublin, have received £2,987 compensation from the city for the damages to their premises when set on fire last December.

A MUSIC typewriter was one of the interesting exhibits at the big London printing exhibition. It was shown by the Music Typewriter Company, 26 Hatton Wall, London, E. C.

IN a Liverpool police court a seaman was recently ordered to pay a fine of £20 or be subjected to a month's imprisonment for distributing strike leaflets which bore no printer's imprint.

HENRY MUNDAY, who was for fifty years a worker in the office of the *London Times,* holding before his retirement some years back the position of overseer in one of the printing departments, died recently, at the age of eighty-three.

IT is announced that arrangements are being completed for the starting of a new morning paper in London, to be called the *Daily Theater,* which is to record the movements of the drama, music, art and literature all over the world.

THERE died recently at New Ferry, Cheshire, George F. Kirkman, who for forty-seven years was proprietor and editor of the *Protestant Standard,* a paper which suspended because of economy during the war. Mr. Kirkman had attained the age of ninety-six years.

NEGOTIATIONS on a proposal to reduce wages in the printing trade by 15 shillings a week in the case of men and 5 shillings 6 pence in the case of women have failed to reach a settlement, and the question has been referred to the Joint Industrial Council for consideration.

MIDDLETON GREATHEAD, a printer of Darlington, who died some years ago, left £1,000 for the establishment of a scholarship at the Darlington Grammar School, confined to sons of journeyman printers. The bequest was subject to a life interest, which has now expired.

A NOVELTY in the line of paper was shown at the recent British Industries Fair, in the shape of a book printed in a new waterproof paper and bound with a waterproof material. It was immersed in water several days to prove its power to withstand dampness. It is claimed that this is the first time in history that such an exhibit has been made.

RECENTLY a parliamentary committee in its report emphasized the fact that government expenditures for stationery have increased from £1,237,708 for 1913 to £5,769,104 for 1920. Of the expenditure for 1913 £1,100,000 represented the cost of printing in connection with the registry of voters, so the present increase is rather stupendous and disconcerting.

THE H. W. Caslon & Co. typefoundry, London, this year entered upon the third century of its existence. Announcement is made that it will start a foundry at Paris, where it will cast type on the Didot system of type bodies. The issuing of the notable *Caslon Circular,* which was suspended during the war, has been resumed. No. 136, 47th year, has just come to the writer's desk. It contains a history of the Caslon foundry.

OUR noted English contemporary, *The British Printer,* complains because it is charged 9 pence (18 cents at normal exchange rate, and according to present rate about 14 cents) a copy to carry it in the mails. This eats up almost one-half the sale price a copy — 1 shilling 9 pence. Thus are publishers harassed by the postoffice department, whose *raison d'être* under government conduct is supposed to be for the dissemination of intelligence among the people, thereby assisting education and civilization.

GERMANY

IT is reported that Hugo Stinnes, the German industrial magnate, has bought the *Wiener Deutsche Zeitung,* of Vienna.

AN exhibition of bookbindings will be held in the former royal palace in Berlin from September 1 to October 31.

THE joint wage scale committee of the printing trades union of the masters and the workmen on July 1 had functioned twenty-five years.

THE coming November 6 marks the 150th anniversary of the birth of Alois Senefelder, the inventor of lithography. He was born at Prague, Bohemia, but the scene of his activities was Munich.

ONE of the German trade papers remarks upon the large number of new postage stamps which have been issued since the war. In the time between October 1, 1920, and May 31, 1921, the number of such fresh issues reached 19,000. At this rate the most strenuous philatelist will never catch up with his collecting.

ONE day in May the Opladen *Zeitung* received notice to relinquish its business office within one-half hour to the French occupation troops, for use as a writing room for the military. The editor lays part of the blame for the resulting upheaval and inconveniences to the city's authorities (German), who had acquiesced in this sudden action.

THE Allgemeine Elektricitäts-Gesellschaft has put on the market an electric pen for writing on metals. The contact of pen on metal melts the written lines into the surface of the latter. This process serves to mark machinery parts, and should the writing be erased for purposes of deceit, this object would be frustrated, as the molecular structure of the metal is changed where the electric current has acted upon it.

AUSTRIA

RECENTLY a chest containing rare and valuable books in the University Library of Vienna was robbed of a part of its contents, of the estimated value of a half million crowns.

THE Government has instituted suits against a number of Viennese book dealers on the charge of profiteering. The claim is made that their surcharges upon the stated book prices are much too high.

FRANCE

THE bookbindery (situated in Colombes) of the great Parisian publishing house of Hachette & Co. was recently destroyed by fire, which because of a lack of water could not be quenched. The loss is estimated as 2,000,000 francs.

AUSTRALIA

THIS country's postmaster general, following the example of his British colleague, has fixed new postal rates, which have caused a storm of opposition. A " book " may be mailed at 4 pence a pound, while " printed matter " is charged 8 pence a pound. Disputes as to what a " book " means are raging.

SWITZERLAND

THE *Neue Zürcher Zeitung,* of Zurich, on July 12 attained a centenary of publication under the present name, it having been published prior to 1821 under a different title.

FINLAND

THIS country in the first half of 1921 exported about 50,000 tons of paper and 22,000 tons of cellulose. Most of the cellulose went to France, America and Japan.

SOUTH AFRICA

THE first newspaper to introduce a rotagravure supplement in this part of the world was the *Cape Times.* This newspaper was founded in 1876.

THE FEMININE VIEWPOINT*

BY R. T. PORTE

SELDOM in stories about printers and the printing business is any attention paid to the gentler sex, who play so important a part in the lives of all printers. No doubt there are printers who do not confide in their wives as to the condition of their business affairs. In many cases it is unnecessary to confide, as friend wife is painfully aware of the condition of the printer's finances. Usually, like a good wife, she takes it as a matter of course and bears the burden, doing the best she can. She remains an unrecognized heroine, bringing up the family on a smaller income than the wives of other business men having the same amount of capital invested in their businesses.

Whether she says so aloud or not, every wife is intensely interested in what her husband is and does, especially when it comes to securing enough for them to live on and rear the family in a decent manner. This is as true of the man who works at the case, the press or the bench as it is of the man who sells the printing or writes the pay checks.

Some of the gentler sex, however, are bound to have their say, and it is to their husbands that they relieve their minds. It is from such women that we find out what wives really think about the printing business, from the viewpoint of both the workman and the employer.

Among the women of Chiapolis there are at least two who have never hesitated to talk plainly to their husbands, and their remarks furnish an interesting sidelight on the subject of this story.

The first lady to make our acqaintance is Mrs. Wilford J. Godfrey. Before she annexed Wilford, Lucy was a stenographer in the office of a printing concern. Wilford was a salesman for the same firm. Before that he had been a compositor, but had decided he could sell printing. So one day in a sudden burst of nerve he asked for a job as salesman. The boss thought Wilford might do as well as any one else and gave him the job. That is how he met Lucy. Within a year she accepted Wilford for better or for worse.

She kept her position for a few months and put the money in the bank. One day both Wilford and Lucy resigned their positions, and a sign appeared on Seventh street announcing that the Godfrey Printing Company was prepared to do high class jobwork. Wilford and Lucy were the partners in the new enterprise.

Wilford had figured out that the boss was getting rich through his efforts. It was due to Wilford alone that a $500 job had been landed. The old profiteer would make $300 on the job, while Wilford's share of the profits would be his usual salary, which was only a little more than when he worked at the case. So he and Lucy talked it over, and the result was the opening of the little shop.

Three years have passed since the opening of the Godfrey shop. The setting for this scene is the kitchen of the Godfrey flat, where Wilford is sitting dejectedly after a hard day at the shop. Mrs. Godfrey is speaking.

"For goodness' sake, you don't mean to tell me that you've really found some one who wants to buy the printing office? Let the poor boob have it, I'm through. If anybody tells me there's money in the printing business I'm gonna holler for the cop. That was a swell idea of ours three years ago but it didn't work. Those birds who said they would give their printing to us instead of to the old man were some promisers, all right. Sure, they'd have given it to us — if we'd have done it for less than the old man would.

"What have we got to show for our trouble and money? A bunch of secondhand junk, about half the pay we used to get, and me with less clothes than ever. No new bonnet for me, no silk hose either. These shoes are just about worn out and they aren't worth fixing. And you look like something that was left on the doorstep, with the same suit you had when you started the shop.

"I'm not blaming you, dearie; you did the best you could. So did the girl who thought she could sing and dance, but the rest of the world thought different. Of course, if everybody had paid their bills and we hadn't broken the press or spoiled that job and had to print it all over, and the old man hadn't got mad and framed it so that we had to take work at rotten prices so as to get it, and him tipping off purchasing agents how to work us, but —

"My hat's off to the old man. He wins, but, thank goodness, we can sell out and no one will know. Then me for a real job with real money every Saturday night, and you the same. The first money I get I'm gonna buy a pair of silk hose, a chew of gum and a ticket to a movie. Won't it be grand to have money you can blow in?

"You can get $250 down for the business and the balance in monthly payments. The paper house will accept that and take his money every month till your bill is paid. Grab him quick! It's too good to be true. Honey, if you love me sell out and get a job. I'll get a job, too, till we're out of the hole and have a few pennies in the bank, then home sweet home for me."

The other lady to make our acquaintance is Mrs. George C. McClusky. Before taking over the management of George she had worked in a bindery. She rose to be forelady and finally (shall we say, in a moment of weakness?) promised to marry George. Having been forelady in the bindery, she kept her job in the home. George was a good workman and a skilful compositor, but not particularly ambitious. When the foreman of the composing room quit, George was offered the job and Mary told him to take it. The boss really gave George the chance on Mary's account. She had been a fine forewoman and the boss believed she would keep George's ambition stirred up and he would eventually become as good a manager as his wife.

Let us pass on to the next act in the McClusky family drama. Time, one year later; scene, the living room of the McClusky flat on the west side. Mary is busy with a large pile of mending, while George is smoking his after supper pipe. As usual, the head of the house is doing most of the talking.

"What's the matter now? Things gone wrong in the shop or the old man called you down again? Tired of taking all the responsibility and getting only a foreman's salary? Is that it? Well, why don't you quit and go into business for yourself if you think the boss is getting rich so fast?

"I'm getting tired of your coming home every night with a tale of woe about this and that and how they are turning out a $500 job that they're going to make $300 on, while you're doing most of the work and only getting a foreman's salary.

"Oh, is that so? You have a chance to buy out a plant — that one on Seventh street. Well, nothing venture, nothing win. If you think it's a good buy take out our savings money and put it into the plant. But there's one thing to remember, George McClusky, I'm *not* going to work in the office. Not me! I've seen too many wives doing that. If you think there's money in the printing business it's up to you to get it. I'll help spend the money.

"He wants $250 cash? Well, we have that much. You didn't realize that little Mary has been saving a little every week just as she did before she married you, and you can have it to start with. It wouldn't be right not to help you if you have a good opportunity, but you buy that plant in my name,

*NOTE.—This is the ninth of a series of twelve stories of the printers of Chiapolis, each of which is based on actual facts. Copyrighted, 1921, by R. T. Porte.

have the payments made in my name. Of course, that money was yours to begin with, but it's mine now because I saved it. I want that plant in my name until you pay back that $250 with the same interest the bank pays.

"Sure, I know you can do it and will do it, but a bargain's a bargain. The money is yours when you want it."

Two years pass and Mrs. McClusky is again speaking.

"I hate to ask you, George, but I simply must have some money. The grocer said we must pay up or no more groceries, and I need a new hat and a pair of shoes.

"What, they didn't pay you for those circulars after you worked the past four nights to get them out on time? What do they think you live on? Oh, they expect to pay in thirty days. So did the Blue Sky Oil Company, but it's been two years now and no money yet.

"And you had to pay the Clutter Paper Company some money or they'd stop your credit? How do they expect you to live and work if they take all the money you have? You'll starve to death and then you won't have to work any more.

"It seems as if all the money you've earned in the past two years has gone to pay Godfrey his monthly instalments, or the paper bills, or to buy the new press and type you said you needed for the shop.

"Every time I wanted any new clothes or things for the house you wanted new type, so I wore my old clothes. I wonder what it would be like to have you come home on a Saturday night with a check with the boss's name on it. Then we could pay our bills and go to the movies instead of you having to work every night.

"And that $250 is still in the business, not in the bank drawing four per cent interest. I know it isn't your fault, dear, and I'm not blaming you. You didn't know all those fellows were dead beats and wouldn't pay their bills, or that profits on printing aren't what you thought they were and that it takes so much money for rent and other expenses, or that the press would break and the motor burn out, or that you would smash all the type in a form and have to buy more. Thank goodness, you have paid Godfrey what you owe him and we'll have that much more money.

"What, another raise in the rent? Why, that will be almost as much as you were paying Godfrey. George, sell that plant if you can get another fool like yourself to buy it, and get a job as foreman. Oh dear, how nice it would be to have one of those checks we used to get and know that we get one every week whether customers paid promptly, or the press broke, or anything.

"We might have had that $250 in the bank and perhaps a hundred or two more by this time. We might have paid it on a home of our own instead of tying it up in a lot of dirty old machinery.

"You're a good printer, George, and I can manage any bunch of girls that ever chewed gum in a bindery, but we're poor business men."

A final word from Mrs. Godfrey.

"So McClusky has finally paid up. I thought he would go broke long before this but I guess he must be making money. If he is, he's welcome to it, isn't he, sweetie? We had our chance and blew up. You have a good job once more and the money is coming in regular. We've got all our money back and saved a little more besides.

"That makes me stutter. I've just found the dearest little bungalow out in the Startford subdivision, just thirty minutes from town on the C. P. and X. We can get it for three hundred iron men down and thirty a month. We're going to put our money right into that bungalow and quit paying rent to that old skinflint of a landlord. We'll have a fireplace and a talking machine, too. Now, smarty, it's mean to say you don't need one with me around. But this one will play McCormack records and jazz, too.

"Our own home and fireside and me not pounding the keys any more. That's the boy, I knew you'd be with me. Stop that now till we pull down the shade. Those snoops across the alley are always looking at us. Aren't we spoony, though?"

Of course things don't always turn out that way but often they do. And oftentimes women really know a great deal, after all.

EVOLUTION OF THE SATIRIST

BY O. BYRON COPPER

Someone has said that it takes all kinds of people to make a world. But, really, there are only two kinds of people in this world — those who like to hurt and those who like to help.

These are the two extremes, however. In betwixt the two wings are the masses, who divide their time between hurting and helping. They help or hurt indifferently, or according to provocation. Of the two extremes I am fair enough to believe that those who like to help far outnumber those who like to hurt.

Even in the newspaper business we find these two extremes. But again a sense of fairness impels me to assert that in modern times editors who find delight in their ability to hurt are insignificantly few.

Almost as soon as Englishmen began to write, those who could wield a pen were quick to recognize the power of their talent and to claim licenses which those who could only speak dared not assume.

The olden wit and satirist, of whom Swift is a notable example, was as greatly feared by those against whom his pen was pointed, and as heartily hated by them, as he was admired and pampered by those who happened to meet with his approval and wished to continue in his good graces.

In Swift's day the pamphleteer was a far greater force in the world than the most eloquent orators in parliament.

Thus began a school of writers who in later centuries took up newspaper work. They seemed to take it for granted that because they were bright and talented and knew how to write a cutting or witty paragraph, they ought to be privileged to criticize and censure everything in general and everybody.

Some of us who are still in the game can remember a period in the history of American journalism when the principal editorial qualification seemed to be the ability to satirize and censure.

Happily, however, nowadays the type has become almost, if not entirely, extinct. It is not often in these times that we find an editor who survives solely to hurl scathing epithets and bitter invectives at someone of opposite views.

Some people think this is so because the spirit of literature is dead — because those who write are no longer fired by the ardent inspirations nor fortified by the courageous impulses which used to support them. But it is more probably because modern litterateurs have "taken a tumble to themselves," realizing that merely because a person can form a saucy sentence is no reason why he should be at liberty to lampoon the rest of the world.

The present day editorial writer has just as strict a code of ethics as the man who seeks to promulgate information from the rostrum or pulpit.

If the modern editorial writer is worthy of the exalted position which he occupies, he knows that he has no more right by virtue of his literary gift to hurl caustic castigations against other people, and thus hurt their feelings and reputations, than the ordinary member of society has a right to insult and slander others.

The modern newspaper man has a more lofty notion of the demands of his high calling; he feels it is his chief duty to praise where praise is due, to instruct and entertain whenever possible, and to criticize only when necessary for the public good, and then always courteously and with kindly motives.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Text, Type and Style"

In recent style books there has been a commendable tendency to depart from the old custom of presenting facts in the dry and pedantic manner which made the reading of many former text books on the subject an irksome duty. That the study of the English language can be made interesting is proved by this readable book. It is not intended as a general handbook or manual of style, but it sets forth in clear and concise language a reasonable method of determining many problems in the use of English. These problems have been brought to the author's attention in his work on the copy and proofs of the *Atlantic* during a period of seventeen years. It is a compendium of *Atlantic* usage in punctuation, spacing and syllabication, abbreviations, capitalization, spelling, use of words, and other matters of importance to writers and to business men and women who appreciate the value of correctly worded letters. This book should also prove valuable to educators, as the *Atlantic* is being used more and more in connection with regular courses of instruction in English in schools all over the country.

"Text, Type and Style," by George B. Ives. Published by the Atlantic Monthly Press, Boston. Price $2. Postage 10 cents. May be secured through The Inland Printer Company.

"When You Write a Letter"

When the review editor of The Inland Printer received this book he laid aside other work until he had finished reading it. "When You Write a Letter" is primarily a text book and it measures up to a very high standard in that respect, but it is also more interesting than many a book written for the sole purpose of entertaining its readers. It is not merely a text book for the student or business correspondent; nor is it a collection of "rubber stamp" letters embracing all subjects from ordering a kitchen range from a mail order house to a proposal of marriage. It is a friendly personal talk by the author with his readers on the subject of letter writing in all its branches.

The sole literary output of most of us is letters. In this book, Thomas Arkle Clark, the famous dean of men of the University of Illinois, tells why we should write them and how. There are few people of any age in any walk of life who can not gain something from Dean Clark's book. The business man who has received your esteemed favor of the 3d instant and in reply begs to state, the debutante who is puzzled about the correct forms for formal notes, and the person who is confronted with the perplexing problem of writing a letter of apology or condolence will all gain much help from this book. If the reader is looking for a cut and dried form letter which requires only a change of address and signature, he will be disappointed. He will, however, gain new ideas of the essentials in letter writing and of the little courtesies which make written intercourse so helpful in maintaining both personal and business friendships. Not the effusive and meaningless phrases with which correspondence is too often burdened, but the real politeness which is simple, direct and sincere and which makes no attempt to conceal the writer's personality with flossy, stock phrases which are only a parody on politeness.

The present volume is the result of the author's thirty years of experience in writing letters and in teaching high school students and college undergraduates how to write acceptable ones, and, Dean Clark adds, in waiting months and years for the letter which was expected but which never came.

"When You Write a Letter," by Thomas Arkle Clark. Published by Benjamin H. Sanborn & Co., Chicago. Price, $1.12.

"Typographical Printing Surfaces"

This book is declared by Henry L. Bullen, librarian of the Typographic Library and Museum at Jersey City, New Jersey, to be the most authoritative reference book on the technology of type composition, whether by hand, machine or plates. Every one who prints, uses composing machines, or manufactures machinery and appliances for printers will find this book invaluable. No printing plant is too large or too small to gain much useful information from it. It is not, as some might suppose, a study of paper, but of typographical surfaces which make impressions on paper. It is almost an encyclopedia of printing.

In the opening chapter the authors state that all printing surfaces fall under one of three heads: Intaglio printing surfaces, lithographic or what may be termed smooth printing surfaces, and relievo or typographical printing surfaces. The extent and complexity of the subject of printing surfaces may be imagined when it is realized that this large volume of 736 pages is devoted exclusively to the technology of typographical printing surfaces. It is with these that the average printer is especially interested.

The invention of printing in general and its progress from the cuneiform impressions on clay tablets of ancient Babylon to the complicated methods of the present day are briefly described in the introduction. The characteristics of type and the methods of manufacturing it are described clearly and minutely, with ample illustrations which make the text easily understood. Various styles of type characters are classified and discussed, particularly as to their style of design and relative legibility. The chapter on legibility is an especially interesting one and the characteristics of form which make for legibility are intelligently treated. Constructive reasons are given for determining the degree of legibility of letters.

Punches, dies, matrices and the various types of typesetting and typecasting machines are thoroughly considered, both as to construction and operation. It is safe to say that this volume contains the most complete and authoritative history and description of composing machines ever published. While the descriptions are necessarily of a technical nature, they are amply illustrated by diagrams and illustrations, and should be easily understood by the average printer.

Chapters are also devoted to stereotyping, electrotyping and process engraving.

Those who are interested in the origin and development of alphabets will find the chapters on the syllabic system of Chinese writing and on the ancient and modern scripts of special interest.

"Typographical Printing Surfaces," by Lucien Alphonse Legros and John Cameron Grant. Published by Longmans, Green & Co., London, England. For sale in the United States by Longmans, Green & Co., Fourth avenue and Thirtieth street, New York city. Price $25; postage, 25 cents extra. May be secured through The Inland Printer Company.

"Saint Bride Students' Cake"

Several excellent specimens of printing have been received by The Inland Printer from the Saint Bride Foundation Printing School, London, England, which are decidedly creditable to that institution. These specimens are ample evidence of the care with which the instructors have taught their pupils the fundamentals of good printing. Among these specimens is the "Saint Bride Students' Cake," an interesting and well printed volume compiled with the object of raising a sufficient sum of money to found a Saint Bride Students' Printers' Pension Fund in memory of those students who made the supreme sacrifice in the Great War. At the same time it aims to perpetuate in suitable form the name of the Saint Bride Printing School and the work it is doing on behalf of those engaged in printing and the allied trades. A copy of this book is presented to all who contribute ten shillings or more to the fund. Herein is a good opportunity for printers who desire to have a part in advancing this worthy cause.

The editorial "ingredients" of the "Saint Bride Students' Cake," most of which were contributed by students, are decidedly interesting and we can not speak too highly of the volume as a piece of printing. The typography and presswork show both good taste and mechanical skill. The volume is freely illustrated with beautiful examples of high light photo lithography, wood cuts and two color and four color processwork. A school which produces such excellent work can not help but have a powerful influence for the good of the printing craft in Great Britain.

TREATMENT OF WOOD PULP PREVENTS MOLD AND DECAY

That the addition of certain antiseptics to wood pulp will prevent to a large extent the decay and molding which now cause serious losses in the pulp during storage is shown by tests carried on at the U. S. Forest Products laboratory, Madison, Wisconsin. Preservatives were found which kept ground wood pulp clean for a year under the most severe conditions.

All things considered, sodium fluorid appeared to give the best results. A 5 per cent solution sprayed on the pulp at the rate of 80 pounds of dry salt to a ton of air dry pulp, kept it practically clean for a year. A 3 per cent solution (48 pounds per ton) permitted only slight molding. This chemical is safe to handle, and produces no discoloration in the pulp.

Borax followed a close second. A 5 per cent solution (80 pounds per ton) held the pulp in good condition for 6 to 8 months. Borax is safe for workmen to handle and does not darken the pulp to an objectionable degree. Boracic acid was equal or superior to borax in effectiveness, but the greater cost throws it out of competition. Sodium dinitrophenolate had an antiseptic efficiency equal to anything tried, but yellowed the pulp somewhat. Sodium dichromate gave less consistent results, and the tendency toward browning was marked. Sodium carbonate and bicarbonate, although they kept the pulp nearly free from infection for a year or more, browned and softened it too seriously for commercial use.

These experiments were followed by a mill trial in which the preservatives were applied at the press roll of the wet machine.

THE PAST ACHIEVEMENTS AND FUTURE POSSIBILITIES OF THE CRAFTSMEN MOVEMENT*

BY HARRY HILLMAN

IT was Theodore Roosevelt who made that now widely quoted statement: "Every man owes some of his time to the upbuilding of the industry to which he belongs." If I were to sum up the entire past record of the craftsmen movement in a few words, I would say, without fear of contradiction, that if nothing had been accomplished other than the remarkable event held in this city the last week of July, the craftsmen movement has fully justified its existence, and has borne out to the fullest extent the sentiment of that little statement by our beloved and lamented "Teddy."

As I have watched the craftsmen movement I have been strongly impressed with the spirit that has pervaded the entire organization since its inception — the spirit of service, of helpfulness one to another, of education, and, by no means least, the spirit of genuine good fellowship. We are supposed to be living in an age in which business is dominated by the influence of "every man for himself and the devil take the hindmost." You craftsmen, through this noble organization, have disproved that supposition; or, if that supposition be true, and let us grant that there is something in it, you have proved that an organization, a business organization, having helpfulness one to another as its watchword, can become a dominating influence in an industry, not only locally, but nationally.

Any organization that can attempt and carry through to success an undertaking of such vast proportions as the Graphic Arts Exposition, requiring as it did the entire Coliseum and its annex, and drawing record breaking crowds continually for an entire week, has demonstrated that it is built upon the right kind of a foundation. And when an organization of this kind adopts as its motto the words, "Share your knowledge," and its members live up to that motto as you craftsmen have done, no one can dispute the solidity of the foundation upon which you have built.

It hardly seems necessary to spend time here in reviewing the past work and history of this organization. That is an open book, well known to all of you. I do, however, want to say a few words regarding your latest achievement, the thing that has been uppermost in our minds for the past few months.

Let us consider for a few moments just what was accomplished through the Graphic Arts Exposition, for which this organization was responsible and for which it is entitled to full credit. I am not drawing upon imagination, neither am I dealing in mere platitudes nor in generalities, when I say that never in the history of the printing industry has there been anything that surpassed it, if, indeed, there has been anything to equal it.

I doubt whether the actual results of that event can ever be measured. True, the exhibitors to a large extent measure the results from the standpoint of sales, either actually made or in prospect, or leads for future business. So far as I have been able to learn, there was not an exhibitor who did not feel fully repaid for the expense incurred. That has not been the case in all of the preceding national expositions.

Naturally, to measure the success of an event of this character it has to be considered from the purely practical standpoint, the commonly considered sordid, cold blooded business standpoint. Likewise, naturally, it is the aim of the exhibitors to make sales or to advertise their products. Nevertheless this is not the only ground upon which success can be measured. The object — the principal object — of all true sales-

*An address by Harry Hillman, editor The Inland Printer, before the Chicago Club of Printing House Craftsmen, Tuesday, September 20, 1921. Published here by request.

manship is, in its final analysis, educational — it is service, just as is our entire present day system of distribution. Creating a demand for any commodity can not be accomplished by force, it must be done by education. The aim of salesmanship is not so much the immediate securing of a signature to a contract, thereby binding the signer to the purchase of something for which he may have no use, or for which he may not have *permanent* use; it lies more in the education of the purchaser or the prospective purchaser in the ways in which he can use what he has purchased or is about to purchase, to his advantage, to the benefit of his business, to facilitate or increase the production of his own commodity, and thereby decrease his cost of production, decrease the cost of his product to the consumer, and at the same time increase his own profit. Cold blooded business must link up with education. It can not get away from it. And to overlook the educational side would be a serious error.

The question is: How can this educational work be done to best advantage? In the majority of cases the best method, and in fact the only method, is through actual demonstration under actual working conditions. Yet such demonstration, under ordinary circumstances, can not very well be given to one individual at a time. The cost is practically prohibitive. Herein — and this is the point I am getting at — herein lies the great advantage, to the exhibitor, of the industrial exposition such as the one held under the auspices of this body. And how much more a feature of this nature is enhanced in value when whatever is placed on exhibition is shown under actual working conditions. Ordinarily expositions of this character merely have the various lines of machinery or devices on display, not shown in actual operation. Here, I say, is where you craftsmen rendered a distinct service to the combined allied industries as well as to the supply trade.

Showing under one roof, in actual operation, practically everything essential to the proper equipment of a modern efficient printing plant; drawing representatives of the industry from almost every quarter of the globe, the results and effects of your achievement are more far reaching, I believe, than any of you dared to hope, even in your wildest moments of enthusiasm. As these representatives of the trade go back to their own plants and their own localities they carry with them ideas and suggestions which they could have secured in no other way. While these may not be put to immediate use, the time is bound to come when some problem confronts them that will bring back to mind some device, some process or method seen at the exposition that will solve the problem. Hence the effects and results may well be said to be cumulative, as they will continue for a long time to come.

There is another feature which, to me, means a great deal. It may be somewhat intangible, but I contend that it is none the less real. Opening the exposition to the general public, it seems to me, was an excellent thing. While it naturally brought a good many mere curiosity seekers and souvenir hunters, nevertheless, I warrant, gentlemen, that the general public of this city has a far greater appreciation of what printing really means than it ever had before, and I challenge any one to prove that this is not a benefit to the industry. Appreciation of what the printing industry really is and what it stands for is something that has been lacking, and still is sadly lacking, on the part of the public in general. We need a great deal more educational work of this kind.

I believe I have gone as far as time will permit me to go in lauding your past achievements, yet I can not resist taking one parting shot. The year 1921 will always stand out as a banner year in the history of the Chicago Club of Printing House Craftsmen. For what your organization has accomplished this year, the entire industry owes you a debt of gratitude it will never be able to repay. You have set a standard for trade organizations for all time to come, for do you realize, fellow craftsmen, that never before has any trade organization attempted a feature of such vast proportions as the one you have brought to such a successful culmination this summer?

May I offer one word of warning? Don't, I beg of you, *don't* let it rest at that. Let it rather be an incentive to still greater undertakings for the advancement of our beloved art of printing. I believe, gentlemen, that there are great possibilities ahead for the craftsmen movement. I have said at times that what the Ben Franklin and the Typothetæ movements have been and, now combined, are to the *business* end of printing, the craftsmen movement is to the *technical* side of the industry.

As the Ben Franklin and the Typothetæ movements are doing splendid work in advancing the business interests of the printing trades throughout the country, with the educational features which have as their object the placing of printing on a higher plane as a business, so the craftsmen movement has done much in an educational way to increase the standard from the technical viewpoint. Yet we must all concede that there is still a great deal to be done. As the old saying goes, the greatest room in existence is the room for improvement; so we find there is still room for further improvement in the printing industry.

We have seen some remarkable developments in machinery methods and processes during the past fifteen or twenty years. There will undoubtedly be even greater developments during the next twenty years. And you craftsmen, upon whom falls the responsibility of the successful conduct of our printing plants, will have a lot to do with bringing about the future developments in methods and processes.

We are working for a greater degree of standardization in the industry, and I believe we are all agreed that there is plenty of room for it, though I am inclined to feel at times that some of the suggestions which have been offered would tend to eliminate the possibilities for individuality in creating distinctive pieces of printed matter.

We can still go a long way in standards of efficiency in our printing plants, and herein it seems to me lies an excellent opportunity for study and future development.

We could go on enumerating features that offer possibilities, all of which come within the province of the craftsmen movement. There is one phase particularly that I do want to present for your consideration. It is a subject that lies very close to my heart, and I hope I can present it to you as it has appealed to me. To my mind it is of vast importance and has a great deal to do with the future of the printing industry. I am referring now to the apprenticeship problem. I do not believe we can stress too strongly the need for paying closer attention to the character of the boys selected for apprentices, and of giving more careful attention to their training during their apprenticeship period. We are forced to work under such a heavy pressure in these days that we can not, or do not, devote the necessary time to give the apprentices the necessary grounding in the fundamental principles of printing. It is true that all apprentices are supposed to be given the opportunity to spend some time at work in all departments of the plant during their period of apprenticeship, but they are, as a rule — of course there are the usual exceptions — allowed to go too much on their own, picking up their information here and there, hit or miss, without any systematic guidance or training. Of course we have some schools where training is offered, and where good work is being accomplished, but at present the opportunity for attendance at these schools is limited to comparatively few.

More systematic methods for the training of apprentices are a vital necessity, and I believe especially so in the composing room — and I am by no means belittling any other branch or department when I say this. In the composing room a piece of printing is really started, and the character of the finished

product depends a great deal upon the way it is started. In the composing room is done the work of putting the reading matter into type. And in these days, when practically all, or at least a very large proportion of our printed matter, is produced for the one purpose of creating business, the way in which the reading matter is presented in type determines the success or failure of any piece of printing.

Business men are demanding more effective results from their printed matter. This was brought out very forcibly by an investigation made by the National Chamber of Commerce not a great while ago, when a questionnaire was sent to a large number of business men in different lines to find out what action they were taking in connection with their advertising appropriations during the period of business depression, whether or not they were cutting them down. Very few of the replies, I am glad to say, showed that the appropriations were being reduced. A very large number of the replies, however — I do not recall the exact figures — were to the effect that far greater results were being demanded from the printed matter sent out for advertising purposes.

This has a direct bearing on our work, and especially on the work of the compositor, because, as I have already suggested, upon the manner in which the reading matter is presented in type depends, in a very large measure, whether or not the message contained in a piece of printed matter is going to be read and impressed upon the mind of the one who receives it.

Let us analyze this just a little: As I have said, the vast majority of the printed matter turned out of our printing plants today is, in some form or other, for the purpose of creating business. What must be kept in mind when preparing printed matter of this kind? First, that we are living in an age when practically everything of this kind must be presented so that "he who runs may read." The first thought must be to attract the attention of the recipient. Then his interest must be aroused and held until he has read through the message so it is impressed upon his mind. To arouse the interest and hold it through the message, it is essential that the reading matter be presented in such a form that it is *easy to read.* And in these days of hustle and bustle, no one is going to wade through a lot of matter that does not at least have the appearance of being easy to read. (Of course, it is understood that I am not referring to love stories or other kinds of fiction.) And don't overlook the fact that whether or not printed matter is easy to read depends largely, in fact wholly, upon the arrangement of the type. A small amount of matter can be presented in such a manner that it has the appearance of being hard to read. And a good bit of it *is so presented,* gentlemen. On the other hand, by a little careful planning, and the proper attention to the arrangement of the type, a large amount of matter can be made to look inviting and easy to read.

I know many contend that this is the work of the layout man. It really is. However, it is a fact beyond dispute that a good part of the work goes to the compositor without going through the hands of a layout man. Furthermore, even when work is carefully prepared by a good layout man there is much that must be left to the good judgment of the compositor, and the properly trained compositor, the man who really knows his types and how to handle them to the best advantage, can make variations from even the best and most carefully prepared layouts while he is setting the job, variations which will mean improvement, and which will avoid the necessity of making changes and rehandling the job after it has been set. In this way a great deal can be done toward keeping down the cost of the finished product, which is a mighty important factor in these days when costs are high and changes that are made after a job has been set run into money.

I believe you will agree with me when I say that there is altogether too much printed matter produced today that is not up to proper standards, that is not worthy of the name of printing. Mind you, I am fully aware of the fact that there is a large amount of excellent work turned out of our printing plants, work that is really artistic. But the sad part of it to me is the fact that so much of it does not originate in the printing plant. It originates with what I shall term outsiders — artists, designers, advertising men and so on — and these men are taking the credit that really should belong to the printer. The printer is merely the mechanic, handling only the mechanical part of the work.

What I am strongly interested in, fellow craftsmen, and what I should like to impress upon you here tonight, is this: *The printer should be the real creator.* I believe he should control the production of printed matter from the preparing of the specifications through the planning, designing and laying out, instead of letting it get away from him into the hands of outsiders. I fully believe that if we could reach this point the printer's work would receive much higher recognition on the part of business men in other lines; it would be on a more profitable basis, and the curse of the competitive element which has had such a strangle hold on the industry would to a large degree be removed.

This is why I place such strong emphasis upon the necessity for more careful selection of the boys who are taken into the industry, and the need for more careful attention to the proper training of those boys in the fundamental principles underlying good printing.

We have heard some agitation during past months for a campaign for better printing. Undoubtedly there is need for such a campaign, and I believe you craftsmen could put it over as you did the Graphic Arts Exposition. From my observation of the past few years, however, I am forced to feel that any campaign for better printing must be accompanied or preceded by a campaign for more thorough education on the part of our workmen, and above all a higher appreciation of what our work of *printing* really stands for and what it means to the other business interests.

Here is where I believe the craftsmen movement can find one of its greatest possibilities for the future.

In closing these remarks, I do so with a challenge: In bringing to such a successful culmination an undertaking of such vast proportions as the Graphic Arts Exposition, your officers and those on the committees having the work in charge have proved that the craftsmen's organization can put over anything it attempts. They have also proved that they are carrying out the underlying thought of the statement by Roosevelt which I quoted in opening my remarks — they have given and are giving of their time for the upbuilding of the printing industry. So I urge you, fellow craftsmen, one and all, to follow their lead and keep up the standard they have set. Carry on the work for the further advancement of our beloved craft — printing.

CO-ORDINATING SELLING EFFORT

One manufacturer devotes as much time, thought and energy to the selling of his direct advertising campaigns to his dealers and salesmen as he does to the creation and production. Dealers and salesmen who are unsympathetic and have a tendency to resist movements directed to help them are won over before the consumer campaigns are launched.

Portfolios, personal letters and mailing folders show just how the advertising and personal selling efforts are interdependent and coördinated; how one can not succeed in the fullest measure without the coöperation of the other.

And when dealers and salesmen understand the fundamentals of the consumer campaigns, the way is paved for systematic, effective selling.— *The Three Circles.*

Collectanea Typographica

By HENRY LEWIS BULLEN

The Blessedness of the Endeavorer

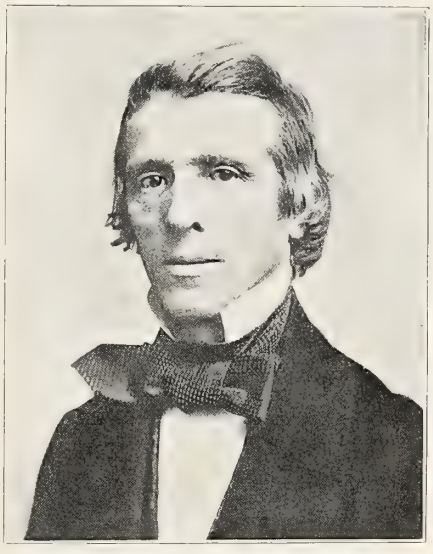
O, toiling hands of mortals! O, unwearied feet traveling ye know not whither! Soon, soon, it seems to you, you must come forth on some conspicuous hilltop, and but a little way further, against the setting sun, descry the spires of El Dorado! Little do ye know your own blessedness, for to travel hopefully is a better thing than to arrive, for the true success is to labor.

—Robert Louis Stevenson.

* * * *

Lawrence Johnson, Printer and Typefounder

WE show the portrait of this good and successful man. He was born in England in 1801, coming to New York after learning to be a printer, working first for Gray, who established the printing business now known as the Burr Printing House. Gray printed in his residence, and young Johnson lived with him. In after years Johnson asserted that, from Monday morning until Saturday night, week after week, he did not leave the house in which he lived and worked. Saving his money, he went into business for himself as a stereotyper in Philadelphia, where he prospered. He not only furnished plates but set the type pages, employing many compositors. His proofreader was the afterward famous Thomas MacKellar. In 1833 he purchased the typefoundry owned by Richard Ronaldson, which had been established in 1796, taking as partner the real typefounder of the establishment, George F. Smith. In 1843 Smith retired, and two years later Johnson gave partnerships to Thomas MacKellar and to Richard and John F. Smith, letting these younger men conduct the business, while he attended to his investments. They succeeded in giving world wide fame to the Johnson Type Foundry. When Johnson died in 1860 he was a wealthy man. His descendants have increased in wealth. The land in Philadelphia on which the Curtis Publishing Company's building stands was the site of the Johnson Type Foundry and was held by Johnson's descendants until its sale to the Curtis Publishing Company. In January, 1867, the partners having acquired entire ownership through the proceeds of their share of profits of the business, the firm name was changed to MacKellar, Smiths & Jordan, and so continued until 1892, when the business was merged with the American Type Founders Company. Johnson's distinguishing quality as a man, next to his industry and good judgment, was his liberal appreciation of those who worked with him and for him. These mourned him as a benefactor.



Lawrence Johnson, Typefounder, 1801-1860.

* * * *

Printing Affords the Greater Forum

THE real teachers in American institutions, the men who have made a real impression on our thinking, who have done anything but compile, are not as many as the sands of the sea. Our institutions are conventional. Thinking is unconventional, being concerned, as it is, with time and eternity. Though conservative, in the long run, it saps the temporary structures of convention. Assuming that the medieval university was a place where men with an intellectual mission could best deliver their message, does it follow that the modern university is such a place? For the true teacher, the restless searcher out of all things, there is a greater forum than the narrow schoolroom with its handful of students. If he has anything to say, he can clothe it in type, release it in the lightning's flash, and send it to all climes and all ages. The voice grows old and feeble, and silence comes with the long night. The printed page may be immortal. Has not the printing press, therefore, made the university obsolete for all except those engaged in cramming candidates for degrees? I do not venture an answer, for the matter is too delicate.—*Charles A. Beard.*

* * * *

A Book to Buy

A History of the Art of Writing, by William A. Mason, with many illustrations, 8vo, cloth, pp. 502; price postpaid $6. May be purchased from The Inland Printer Company.

PUBLISHED a year ago, this is the latest book on its subject. Having read it carefully from cover to cover, we recommend it as thoroughly comprehensive and lucid. Its style is interesting. The printer, whose chief tools of trade are alphabets, will broaden his interest in his occupation by studying the fascinating history of their development. The evolution of alphabets is the evolution of civilizations. Our author's story proves that civilizations, whether in Central America, China, Assyria, Egypt or Europe, all originated with an invention of writing. The more perfect the system of writing the more perfect the civilization. Printing is merely a labor saving form of writing. The most important of all inventions is writing — it is the mother of inventions. Printers practice this invention — that is their whole business, and they, above all others, should be acquainted with the history of the invention. That any educated printer will find this history uninteresting is wholly incomprehensible to *Collectanea.*

There are scores of histories of *writing,* the authors of which express no sentiment of appreciation of the vital influence which the development of writing systems has had and still has on civilizations. They deal with the various symbols which have led whole races out

of barbarism into the light with as little emotion as a writer on anatomy displays in describing the frame of the bodies of men or beasts. That Mr. Mason is not one of these this extract from his opening chapter discloses:

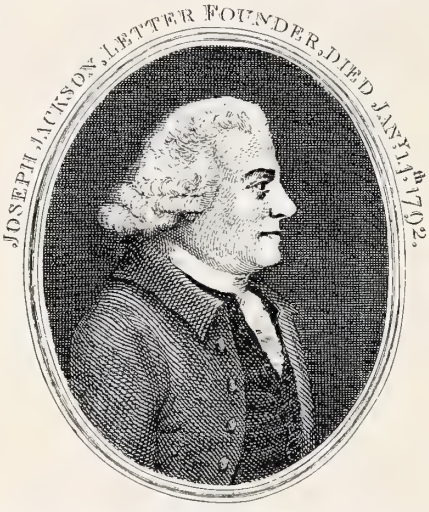
> It will require no special appeal to the reader's imagination to foreshadow to him that this story of the evolution of writing deals with one of the most momentous agencies in the intellectual advancement of man. No other influence that man ever exerted has reacted so powerfully upon the development of his mental and spiritual nature as the invention of writing. Without the art of writing man would still be a savage as benighted as the unlettered heathen who still inhabit Darkest Africa. Without writing to conserve current ideas and ideals and transmit them to posterity, all advance in intellectual attainments, all uplift in spiritual thought that was not transmitted through the uncertain and errant instrumentality of memory, would be lost. The acquisition of the art of writing above everything else distinguishes the civilized nations from the barbaric tribes; and whenever paleographic evidences are first met with in the life history of any nation, we may confidently assert that the people employed were well advanced in the scale of civilization. It is this fact that makes any inquiry into the origin of writing a peculiarly interesting study, and the person who approaches the subject sympathetically will be amply rewarded, for he will see at every stage the noble struggle, pathetic at times, of man's emergence from his primitive barbarism and awakening to a conscious sense of his obligations to others, and of his ultimate high destiny.

Unless we read the history from Mr. Mason's point of view, as expressed above, none of us can comprehend our relationship with the past or visualize the higher civilization to which mankind aspires. This art of writing which we practice by various processes, typographic and pictorial, which is bread and butter to us, is the most influential factor in the day's work of civilized nations. Ours is a noble occupation; if a printer does not comprehend that great fact, then he is a plebeian in his art. If he is such, this book will enlighten him; if a printer is aware of the nobility of his art, then this book will stimulate his enthusiasm and increase his interest in his daily work.

We would have wished that Mr. Mason had recurred again and again to the power and influence of the methods of writing used by various races instead of confining his appreciation to one eloquent statement in his first chapter. Our view of history is that apparently humble men and humble things have been most influential in the actual progress of mankind. Not Darius nor Cyrus nor Alexander nor Augustus Cæsar nor Charlemagne nor Napoleon, but humble, unknown men evolving means for the recording of facts and thoughts and for the cultivation of ideas based upon recorded facts were the potent forces of progress.

The least satisfactory chapter of the book is the last, entitled "The Age of Printing." We hope it will be rewritten for future editions after Mr. Mason has given more study to this phase of his subject.

The average compendium of typographic history is full of interesting misinformation, exceedingly dangerous to the casual compiler, however honest his intentions. It is incorrect to ascribe to a *Cologne Gazette,* which did not exist, highly important matter which appeared in the celebrated *Cologne Chronicle.* It is incorrect to refer to the serifs of the types used by Gutenberg, Schoeffer and Fust, which like all Gothic types had no serifs. That "Aldus Manutius succeeded to the Jenson press, in Venice, using Jenson's splendid outfit of fonts of roman and other types" is quite incorrect, and equally so is the statement that "one of Caxton's types was an exact copy of the type used by Fust and Schoeffer." The description of differences between "modern" and "old style" romans is unintelligible. It is not an uncommon belief that William Caslon was a printer. Neither he nor his successors were printers, and Mr. Mason is incorrect in saying that William Caslon "was the founder of the Caslon press, conducted successively under four generations of the same family name." These errors and the general inconclusiveness of the chapter on printing is the reverse of complimentary to that art which we practice — labor saving writing — without the benefits of which Mr. Mason, to use his own words, "would still be a savage as benighted as the unlettered heathen who still inhabit Darkest Africa," for it is now more than four centuries since the pens were superseded by the knowledge compelling printer's types, and all Mr. Mason's knowledge came to him via our metal types.



Joseph Jackson, Typefounder, 1733-1792; established in London (in 1763) the typefoundry now owned by Stephenson, Blake & Co., Sheffield.

In a history of the development of alphabets we should be told of the invention of the cedilla (ç) and the apostrophe by that learned printer and superior artist, Geofroy Tory, and the separation of the uses of the letters i and j and u and v by those famous printers, the Elzevirs of Holland.

While these careless references to the history of our art offend us, we mention them solely for the purpose of having the culprit chapter corrected and strengthened in subsequent editions of a book which is otherwise valuable, carefully compiled and judiciously critical.

* * * *

Joseph Jackson, Typefounder

BORN in 1733, a few yards from the first typefoundry of William Caslon, Joseph Jackson became an apprentice of that famous typefounder. In 1763 he established a typefoundry of his own, in which he prospered and also excelled the house of Caslon in the designs of his types. He died in 1792, and the event inspired an elegy of much length, from which we quote a few lines:

Patrons of merit, heave the sadden'd sigh
. . . . . .
And mourn the fatal hour when Jackson fell!
His were the gifts the gods alone impart —
A tow'ring genius and a tender heart!
A greatness equaled only by his skill —
A goodness greater than his greatness still.

The business was acquired by William Caslon III., who had disagreed with his mother and seceded from the Chiswell street establishment. This second Caslon typefoundry was ultimately in Salisbury Square, from whence were issued several attractive specimen books, the types in which are superior to those of the original Caslon. In 1807, William Caslon III. retired from business in favor of his son, William IV., who, in 1819, sold out to Blake, Garnett & Co., of Sheffield. In 1830 the style of the firm became Blake & Stephenson, and, in 1841, Stephenson, Blake & Co., which still continues.

* * * *

Typography or Printing, Which?

SOME time ago *Collectanea* consulted the card catalogue of the library of Harvard University, and looking under "printing" was surprised to find very few items. We then consulted "Typography," and there found a plentiful collection. So far as we know this library of Harvard is the only one which correctly differentiates printing from typography. Printing covers work on wall papers and tin cans, wood boxes, lithography, photogravure, photography and other classifications. Typography is the most important classification among printed things, and every book, etc., relating to things printed from types or plates reproduced from types should be listed under the head "Typography." Also let us call ourselves typographers.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Dabbing Instead of Rolling Etching Ink

"Zinc Etcher," San Francisco, writes: "An Australian photoengraver visiting our plant said that in one place in New York he saw them flow the etching ink on the exposed zinc plate instead of rolling it on as we do. He said they whirled the plate after inking it with this solution. I am most anxious to find out about it, for he said they get good etchings that way, so I thought I would write you about it."

Answer.— In 1881 the writer was putting into commercial use the patent (No. 248,035) of Rev. Hannibal Goodwin, inventor of the celluloid film for photographic uses. I brushed, or dabbed, and sometimes flowed an acid resisting film on an exposed zinc and found it a better plan than rolling a film of etching ink. The solution we dabbed on the exposed zinc plate was asphalt dissolved in benzol to which oil of tar was added. It makes the best acid resisting film possible. When making photographic prints on grained zinc for the offset press it will be found much better to dab or flow an acid resisting film on the plate, for the reason that a liquid gets into more intimate contact with the grained plate than etching ink can when applied with a roller.

Copy for Color Reproduction

Charles A. Stinson, president of Gatchel & Manning, Philadelphia, gives some valuable advice to artists, advertisers and publishers on the preparation of color drawings for reproduction. Some sentences from it are these:

"I should like very much to be able to give artists ironclad rules which would guide them in the preparation of copy for reproduction in color so that their work would invariably go through with a minimum of effort on the part of the operatives; but if there are any such rules I must confess my ignorance of them. I might say that the cleaner and purer the colors used, the greater likelihood of securing a faithful reproduction. If a tint or color is mixed and applied to the paper and allowed to so remain, the photographic value will probably be the same as it appears to the eye. If, however, the color so applied does not strike the artist right and he changes it by a thin wash of another color over it, he is probably laying the foundation for trouble. There are certain other color limitations in this three color process: One is the use of the opposite qualities of a color, green for instance. If a cold, dark green and a warm, light yellowish green are used in the same drawing, it is impossible to reproduce them both in their entirety by photographic means. In water color work where opaque color is used, beware! The camera never regards any mixture containing white with the same feeling entertained by the artist. Sometimes, when the artist has used it slightingly, the camera reaches for it and draws it to itself, and it stands out in a way that he never contemplated. Take two shades of color side by side, one without white and the other containing a negligible quantity of white, the two making the barest perceptible difference to the eye; but after the negative is made there is much greater variation, one that in the three color proposition is sufficient to upset the whole theory and require a great deal of skilled labor to remedy. Of course, it is impossible to reform conditions so that everything would be made perfect for the engraver, as we would lose a great many of the very attractive drawings that are being made."

Newspaper Halftones

Louis Gomez, Caracas, Venezuela, writes: "Your valuable dissertations on photoengraving have led me to trouble you in asking you some questions of vital importance to me. Convinced as I am that you are the person most likely to give a faithful answer to my questions, through the love and interest which you have always shown for everything relating to our beloved art, 'Photoengraving,' I doubt not to be honored by the advice of such a valuable teacher. Can you tell me which are the best dry plates and of greater transparency and contrast I can use in making halftone negatives with screen of 133 or 150 lines? I am not satisfied with the results obtained with collodion. Do you know any especial process, not being enamel (fish glue), to print on zinc (not thicker than 1½ mil.) halftone negatives of 133 to 150 lines, and standing quite well the nitric acid engraving?"

Answer.— From the newspapers you forwarded containing halftones made by yourself, you are doing very well. Your zinc halftones are much better than the printing of them. My first advice to you would be not to give up wet plate making for dry plates, and the second advice is not to give up albumen sensitizer for enamel. You require only a little advice in negative making and etching and you will make zinc halftones entirely satisfactorily. The best newspaper halftone makers in the world use your methods.

Line Engraving Appreciated

Theodore Stendel, New York, contributes to the Carey Printing Company's "Achievement" an article on engraving, in which is told the rise and decline of line engraving, which now shows signs of being revived:

About 1880 several experimenters in New York had succeeded in reproducing pen and ink drawings by photography on zinc and etched into relief printing blocks. Then began a period when the best line photoengraving in the world was done in the city of New York. Evidence of this is found in the magazines of that time. Those were days when publishers realized that line photoengraving gave them exact reproductions of artist's drawings, superior to facsimile wood engraving, in quicker time and without the electrotyping necessary with a wood block. They showed their appreciation by paying proper prices for line photoengravings. As the number of photoengravers increased, there was encouraged competition that brought line engraving prices down to the point where it was unprofitable for engravers to take pains with it. The inevitable result was that line engraving deteriorated until the public ceased to care for it and publishers discontinued the use

of it. Artists finding no demand for pen and ink drawing gave it up, and thus was lost one of the most beautiful of the graphic arts. It is an art that is sure to be revived, and it will be when publishers and printers reward the artists and engravers with prices that will make it worth while for them to take it up again.

Tusche as an Acid Resist

R. J. Sweeney, Brooklyn, writes: "Can you tell me how to make tusche for drawing or writing on zinc? A lithographic friend gave me the name but would not tell how it was made. He said it would withstand acid etching."

Answer.— Your lithographic friend found tusche would stand the weak acid solution they use for etching grained zinc or stone, but that it would not stand nitric acid etching on zinc unless it was fortified by resin or dragon's blood powder melted into it. Tusche is composed of equal parts of shellac, beeswax, mutton tallow, common soap and a little lampblack to give it color. We used to make it in old times, but you can buy it easily now made by Korn. To make an ink with it that can be used on a pen, a stick of tusche is rubbed in a saucer containing, say, a spoonful of hot water, until the ink is thick enough to flow easily from a pen. For an ink that will stand nitric acid well there is nothing better than asphalt dissolved in turpentine, or some of your ordinary etching ink diluted with oil of lavender. This can be dusted with a resin powder after the drawing is complete, and makes a perfect acid resist.

Color Plate Making an Art

William M. Probasco has contributed an article on "Color Plate Making" to "Achievement," the Carey Printing Company's souvenir volume. After describing the researches made into the subject by the long line of scientists, he continues: "Working out all these theories into practice, it would seem that all one had to do would be to have the proper lights for illuminating the object to be reproduced, the proper lenses, plates, filters, and the highly skilled artizans to use them, and the matter of color reproduction with color plates would be easy. But the trouble with the theories is that they do not work out perfectly at any point. In the practice of color plate making it is found that the artificial light, lenses, filters, photographic plates, inks, and everything that enters into the making of three color plates do not come up to theoretical requirements and the obstacles have to be overcome by compromises. It is for this reason that color plate making is at no step of the process an automatic or mechanical operation, but depends entirely upon the technical skill and trained color judgment of the artizans at work. As three color theories do not work out in practice, it has been found that a fourth plate, like charity, will cover a multitude of sins, particularly of omission. With three color plates it is necessary to use the three colors, red, yellow and blue, at full strength and superimposed exactly upon one another to get a black. Now a black plate is added, which not only strengthens the shadows but neutralizes colors where necessary."

AN ARTIST, PRINTER, PHILATELIST, HISTORIAN AND PUBLISHER

BY STEPHEN H. HORGAN

AN invitation to be the guest of the Printing House Craftsmen's Club of Richmond brought me back to "Ole Virginny," from which my parents had taken me "Befoh de wah," and memory will always hold most precious how the craftsmen sang in my honor that night "Carry Me Back to Ole Virginny." Next day while seeking out historic spots in the old Confederate Capital, good fortune brought me to what was the home of the *Richmond Enquirer* during Civil War days. Just inside the door is a reception room containing exhibits of most exquisite printing. On the floor above was found the proprietor, August Dietz, apron on, working at the case, a typical master printer.

My card showing my connection with THE INLAND PRINTER brought me the warmest of Southern welcomes, and some questioning revealed the fact that Dietz is an artist printer who loves his work as an outlet for his art expression. Among the hobbies of this notable printer is philately. There being no history of the struggles of the blockaded Confederacy to prepare its own postage stamps, he has written such a history. Besides this he has redrawn in absolute facsimile the complete issue of postage stamps used by the Confederacy, has had them engraved, and has printed them in their approximate standard colors. He granted permission to show here a few advance illustrations from his forthcoming book, which give some idea of his skill as a draftsman. In the preface to the book he says:



A B C D E

A — The first stamp, 5 cents; lithographed by Hoyer & Ludwig. B — "10" cents; steel plate. C — Second stamp; typographically printed. D — The "Ten"; steel plate. E — "20" cents; steel plate.

"This book is the realization of a plan that has been in the making for years. I have felt it a sort of obligation, too — an unregistered legacy — to make this book. Remarkable as such coincidences are, I served an apprenticeship under two men, one a lithographer, the other a printer, who were in the employ of Hoyer & Ludwig and of Archer & Daly, when these concerns printed postage stamps for the Confederate Government. And another coincidence came to light during my researches: It appears, from the final session of the Confederate Congress, that the building in which I started my first modest printery, and where, too, was located the office of *The Virginia Philatelist* (1897-1901), old 'Goddin Hall,' housed the last postoffice of the Confederacy."

Here is the beautiful concluding paragraph of the preface:

"A Page of the South's Story had been carelessly torn from the Book and misplaced by her Children. The Book was marred. I loved that Book, and I started out on the quest of the Lost Page. It has been a search of years. Now I have found it. But it was torn and scarred and blurred, and some of the lines of its Iliad are lost. I have carefully fitted the fragments together as best I could — and now the Book is nearly whole.— *August Dietz.*"

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

An English Newspaper in China

This department is in receipt of a most interesting specimen of newspaper, the *North China Daily News,* an English newspaper printed in Shanghai, Monday, May 23, 1921. The manager, R. W. Davis, calls our attention to the fact that this is the first newspaper in Asia to publish an audited circulation statement, and that they have been led to do this by the legitimately increasing demand on the part of foreign advertisers to know exactly what they are paying for when placing advertising contracts with that paper. Some description of this English newspaper in far off China may be interesting: It is in the form and style generally adopted by British (English) newspapers, eight columns wide and thirteen ems column width, with the front page taken up entirely with small advertisements of every kind. The *News* is printed on about seventy pound book paper, and this issue contains eighteen pages. Whisky, beer and cigarette advertising is prominent in the paper, but, as in the United States, automobile and tire advertisements use the largest spaces. The whole issue presents the prosperous proportions of about eighty per cent advertising to twenty per cent miscellaneous, news, and official reading matter. Therefore, the audited circulation statement will also be interesting. It shows a daily average circulation of 4,208 gross, while a weekly edition statement shows a paid circulation of 1,229. An editorial discussion of this circulation statement says: "Compared with readers in Western cities, Shanghai people are inveterate newspaper readers. Our circulation in Shanghai is equivalent to a circulation of nearly a million and a quarter in London — and this in spite of the fact that a population here of 16,600 Westerners are served by no less than five daily papers printed in English." And now note the subscription price of this English newspaper in China: "Price, $28 per annum, payable six months in advance." Considering the fact that one-fourth the English reading population of the territory are counted as subscribers of the *Daily News,* it must be worth the price. The Inland Printer congratulates the publishers on the appearance, standing and success of this extraordinary daily newspaper.

Big Publications Start the Plunge

"Will newspapers maintain their present prices on subscriptions and advertising rates?" asks a correspondent. In the country newspaper field, yes; in the daily field, perhaps, and in the magazine and periodical field, doubtful. There is plenty of material for reflection and consideration in this question, however, and in the end the answer will be in favor of those who keep their heads and do not get panicky. Country publishers can afford least of all to slip back to the point where they were two or three years ago. They have quite generally emerged from a valley of depressed prices and no profits to a place where they can see a promise of light and life and future prosperity in their business — if they can carry on in the face of the general slump. This does not mean that they are to cling to illegitimate profits or continue to make more than they should be making in their business, but it is simply that they never did have rates or business enough to pay their hired help decent wages, nor to provide themselves or their families with a surplus equal to those in other lines of business. It has been only in the past ten or fifteen years that any considerable number of so called country publishers have made any money whatever. Now their help costs are higher than even last year (printers are scarce in the country), while rent and general costs of their business have not receded one bit, except in the matter of print paper, which is an item of but $10 to $15 a week decrease in the average country shop.

Daily newspapers are seen to be entering on a slump. Here and there a wavering publisher is filled with fear of competition, and gives way to a desire to keep up by keeping his competitor down, a bad practice for any one in any line; but we learn of some cuts of prices on street sales from three cents to one cent per copy, with the excuse to the public that the price of paper has gone down from $150 a ton to $80. Even such figures do not balance the account, but when you consider the general slump in volume of advertising run, the print paper cost involved is a quibble. Some call such tactics "losing their heads."

There is a tendency on the part of some of the large magazines to lower their subscription and counter sales prices. This would hardly seem possible in view of the recent advances in second class postage rates and slump in volume of advertising, but at least half a dozen magazines have announced lower selling rates and others may follow. Whether it is on account of competition or a new policy on the part of the publishers remains to be seen.

Very evidently, when a time comes for business to lose its head and go over the precipice, the publication business may be counted on to be among the first to make the plunge — and the last to recover from it.

Considering a Newspaper Purchase

Some time ago a country newspaper publisher who had sold his business in a neighboring State called to see the writer for information regarding a number of other publications and their plants which he had under consideration. It was interesting to get this man's views of the newspaper business and what he wanted as a permanent investment where he might work agreeably and satisfactorily, and make not only a "living" but a fair return on his investment, and provide suitably for his family.

The first thing he wanted to know was about the field in a certain locality where he had viewed the plant and found it well equipped and splendidly cared for. There was one other paper in that good county seat town, and the other paper had the greater volume of business, more circulation, twice over,

and got the better rates of the two for everything. "How come?" he asked. Well, it was summed up in the fact that the dominant publisher had exercised exceptional business ability, had pushed his business year in and year out, had maintained adequate advertising and subscription rates all the time and had made his paper pay. He could discount his bills and he asked nobody for favors or support, because he never needed it. He had always given service for the money he received, and had a business for which he asked twice the amount the other publisher could sell for. "Would this publisher work with his competitor and keep up the standard, and could he be depended upon to be fair?" Absolutely. His competitor testified to that fact — and it had been a great factor in the success of the lesser paper in that field. All right, he would consider that proposition favorably, because it was a field in which he would not be hampered by price cutters.

Another proposition under consideration was in one of the finest county seat towns in the State — 3,800 people, only two papers and no job shop. "What is the situation there?" he inquired. Well, the other paper is old and well established, has been dominant in the field for years, has tremendous power politically and is managed and owned by two men who are independently fixed financially. It is well equipped and the paper is a good one, selling at $2 a year. "What is the subscription price of this other paper, then?" he asked. The records show it to be $1.50 a year. "That's bad," said the prospective purchaser. "I would announce a raise in price of that paper to $2 the first week, if I bought it. But why has not the present publisher had that rate?" Mistaken idea of his field, he was told. "Would those dominant competitors work fairly with a new man?" he asked. Absolutely. They are not men working for glory or for their health; they know their business and do not apologize for their prosperity. "All right," he said, "we will go and see that proposition. It looks good to me at the price asked for it."

"Now, how about this one?" he said, as he pulled out a letter from a publisher of another county seat weekly not far distant. That is good, he was informed. Rates are established at $2 a year, job prices and advertising rates good. "How about the competition?" he asked. It is good; it is active and always on the job. It creates business and gets fair rates for everything; it is prosperous and the owner is getting ahead. Undoubtedly a new man could work with him very well. "That looks good," he said, "but the price is pretty high. Is it worth it?" Yes, it is worth it as a permanent business. But the community is largely foreign, though prosperous and progressive. "Righto; we will go and see that proposition also, but the price will make it hard to swing for the amount of money ready for investment."

Another proposition is in a field where there is a going daily paper, with a triweekly in view, and a good big job shop as competition. "Don't like it," he said. "Job shops are so often run by men who don't know the first business principles, and as a rule living prices can not be maintained."

Here is a smaller proposition, a plant in a county seat town offered for $7,500. The field there has been abused and the paper run down to nothing; no rates; no integrity; no standing in the community. The proprietor in the past has not made good, even with decent competition and a good field. "Nothing doing," said the purchaser; "I can't spend my life trying to resurrect a proposition of that kind; let the man die with it."

The conclusion was that he would investigate several other propositions, but with his mind made up to take one where there is decent, live competition, that will make him hustle and do his best, and within a price limit that will enable him to buy with $10,000 and not have to carry any more indebtedness than he has invested. He said he wanted a field where white men work, live and let live; where he could make some money and enjoy the life of the community and its interests. He had the right vision; he will buy somewhere and will make good. And this man was not a newspaper man raised and saturated with the business. He came from another occupation and after ten years in a newspaper business can see what it requires to be successful, and is willing to work with all the energy of a young man to succeed.

The point is, if you have a business to sell, see that it is established on right lines of business, with a chance for a new man to make it win — not with a chance for a fight of years to secure rates and have to mangle his competition to make it pay.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Proof of the Pudding

This department has long advocated the use of a smaller variety of type faces in newspapers, insisting that a handsomer paper and better advertisements result when one display face is used throughout all advertisements in a paper.

Very few will argue that a great variety of display types improves a paper's appearance, but there are still too many whose eyes are not trained to harmony and yet who will not follow guidance that makes the attainment of harmony all but mechanical. There are many who argue that distinction in the type faces of different advertisements gives distinction to those advertisements. This point is right in principle, if properly carried out. Our experience, however, has been that it seldom is carried out. The idea is carried just so far, and the advertisements are characterized by such a helter skelter array of faces that all value of contrast is lost. We have often employed a homely comparison to illustrate this point. We will use it again: In a herd of cattle, twenty-five of which are black and one of them white the odd one will stand out and hold the eye. In a herd of cattle of a great variety of colors, none will stand out. One advertisement in a paper decidedly different from the rest will stand out, but with all of them different with no decided distinction none will stand out, for the value of contrast is lost.

The only advertisements in a newspaper where variation in type treatment can possibly be considered of value for the sake of distinction are the very small ones. Because of the small size of the type, striking differences between various small advertisements will not materially affect harmony throughout the paper. However, the advertisements in the average so called "country" newspaper are generally fairly large, from two column by three inches upward. It is in these that clashing differences in type faces are most apparent. It is a fact, too, that such large advertisements will stand out sufficiently because of their size. Why, then, ruin the appearance of the paper in the vain endeavor to obtain distinction which is not required for display purposes?

The writer, several years ago, addressed the editors of Iowa and their foremen, that is, some of them, at Ames. In the course of his "lecture" he championed the uniform display plan. At the close of the talk the meeting was thrown open for discussion, and several of those in attendance argued for variety of display, giving the reasons we have just noted — and disposed of. One of those in attendance, H. L. Sunderlin, of the State Center *Enterprise,* put the plan into practice when a fire destroyed his plant some time later, purchasing a quantity of one display type instead of a variety of faces. Here is what he has to say about it now:

"I am enclosing a copy of our newspaper, not because we consider it an example of excellence, as it is far from what we should like to make it, but because I remember a heated discussion at the Iowa Press Association Short Course at Ames about five years ago, when several men present insisted that

a variety of display type was essential to a newspaper composing room. About a year after that time a fire destroyed every bit of our plant, and in purchasing new type I remembered your suggestion and stocked with Cheltenham Bold as display and Harris Roman as body type. We have the Cheltenham, in 6, 8, 10, 12, 18, 24, 30, 36, 48, 60 and 72 point metal type and in the 8, 12, 18 and 24 em wood type; upper and lower in all cases and weight fonts in nearly all but the very small sizes of the metal type. The Harris Roman in 10, 12, 14, 18 and 24 point, with 8 point Century Expanded, makes up our body type. Other than this we have a small series of the bold Gothic in four sizes only, which was picked up rather unintentionally. It came in a second hand cabinet as a gift, and this we use only occasionally. And in the four years that I have used this type equipment for ad. work we have never had occasion to feel the need of any type we do not have, with the exception of 14 and 42 point Cheltenham. I occasionally use a line or two of Headletter in an advertisement, but in every instance we could have used the Cheltenham just as well, probably better for appearance's sake. All of which convinces me that the large number of small fonts in the average composing room is the poorest kind of economy."

Twin City Sentinel, Winston-Salem, North Carolina.— Makeup on the first page (August 19 issue) is well balanced from side to side, but there are quite too many headings at the top of the page. The effect there is confusing to a degree, although you have seemingly stopped just at the limit in the number of headings.

George E. Lockwood, Weiser, Idaho.—Those two page spreads for the Morris Sommer Company are mighty good. Featured by strong display, as is proper in sale advertisements, the matter is so well balanced and symmetrical that the effect, despite the bold and large type, is pleasing. Both the spreads represent excellent workmanship.

The Banner Printing Company, Jefferson, Wisconsin.—The July 4 issue of the *Banner* is a dandy. The first page, entirely taken up by display for the celebration — which is set in poster style and featured by a large illustration of a soldier and flag, printed in blue, red and black — is a striking example of excellence in work of this nature. The print throughout is excellent and the advertisements are also very satisfactory, but we should prefer to see plain rule borders consistently used.

The Big Timber Pioneer, Big Timber, Montana.— Our compliments on the general excellence of the *Pioneer.* The only suggestion we have for improvement that seems demanded is a more orderly arrangement of the advertisements. Instead of scattering them over the page without system, try grouping them in the lower right hand corner, pyramid style. You will be gratified with the improved appearance, we are sure, and you'll find that the reading matter, also massed, will appear to be in larger volume.

The News-Messenger, Marshall, Minnesota.—That certainly is a mighty clever way of announcing the new head for your paper, "It is not every one that can have a new head at forty-nine years of age, but that is what is happening to the *News-Messenger.* . . ." The head is a good one, too, and has a lot of class, and distinction as well. In fact, the paper on the whole is unusually good, fine presswork and excellent makeup being the outstanding features. Advertisements are well arranged and effectively displayed along simple lines, and the fact that the pages where advertisements appear are made up in accordance with the pyramid makes them decidedly inviting to the eye.

R. M. Coffelt, Pittsburg, Kansas.—The two page "Clearance Sales" advertisement and poster for Degen's is quite well handled, considering the large amount of matter. The display and cuts make it appear interesting. From a display standpoint, it was a mistake to take out the twelve point rules of the center panel, after printing the paper and before printing the circulars, unless, of course, it was not desired to emphasize the matter in this panel especially. Certainly, the heavy rules draw attention to the matter inside, but, of course, they are not pleasing, while there is already enough variety in the page to make it unnecessary to use them on that score. It all depends on the merchant's idea of the importance of the matter in that panel. If the offering was very special then the heavy rules are desirable, if not their elimination was right and proper.

Al. Miller, Iron Mountain, Michigan.—The *News* is a good paper in most respects, but far and away too much of the display is set in condensed capitals. Condensed type is not so pleasing nor so legible as type of regular shape, while capitals are confusing to the eye and also difficult to read. Make lower case the rule in your display and you will have better looking advertisements and a handsomer paper. Another point, do not attempt to emphasize every possible line. "All display is no display." The best display is obtained with simplicity, by emphasizing one or two strong features prominently and by holding the remainder of the matter in the body, where it can be read comfortably and where the contrast it makes possible will cause the important lines to stand out the more prominently. A page of advertisements crowded with emphasized lines is not only ugly but will not invite reading.

Prairie Times, Dodsland, Saskatchewan.— First page makeup is interesting and attractive, the head of the paper being unusually good. We note a constantly increasing number of papers using specially lettered and designed head pieces, which, of course, being entirely unlike the heads of other papers, mean distinction and character. Advertisements are neither very bad nor particularly good. One weakness is the use of those curlicue borders, which are not only ugly but which command all the attention. Frequently, too, condensed and extended types are used in the same advertisement and the combination, while an especially bad one in itself, is made worse by the flossy ribbon border used. Often too many lines are brought out in display, which results in a confusing effect. The best practice in display is to bring out one or two of the strongest features of the copy in effective display and to subordinate the remainder in such a way as to make it easy to read and inviting to the eye.

The Weekly Herald, Millville, Pennsylvania.— Presswork is fairly good; it would be better if less ink had been used and if the impression were slightly heavier. First page makeup is very good; advertisements, however, are very bad. You must use fewer styles of type, at least in individual advertisements — there are four in the display for Albertson's Garage. You should not endeavor to bring out every possible line, for instead of resulting in effective emphasis that practice makes the advertisements confusing as well as ugly. Emphasize one strong point with a vengeance, and possibly one or two others less prominently, but hold the bulk of each advertisement down in the body, in much smaller type, so that by contrast the important lines will stand out. Another point, have a border around the advertisements with a good margin of white space inside. Do not, however, use floreated borders; plain rules are best in every way.

Nebraska Signal, Geneva, Nebraska.— Presswork is excellent. The first page, however, is dull and uninteresting because of the lack of adequate head lines. Long stories — important stories, too, like the item concerning the death of Mr. Youngers, a prominent local business man — are topped by linotyped heads no larger than the body and only slightly bolder. A paper having a smaller page size and employing larger body type could get along without display news headings far better than such a paper as yours can. Alternate columns should be topped by good hand set heads, that is, headings the first and possibly the third decks of which are hand set, twenty-four point at least for the top deck and twelve or eighteen point for the third of the standard four deck heading. Most of the advertisements are attractive; in fact, display and arrangement are good in all of them. The faults where they exist are confined to the use together of types that do not harmonize, and to the occasional overdisplay of an advertisement, the bringing out of too many lines. It is desirable, too, that the heading of an advertisement should be larger than the signature, not only in the interest of a better appearance through the good vertical balance thereby assured but also because the eye ought to be attracted to the start rather than to the finish.

The Toledo Chronicle, Toledo, Iowa.—The print is a trifle pale, a little more impression and a little more ink being required to make it right. First page makeup is pleasing, although in the interest of balance and symmetry the halftones of the two soldiers, August 4 issue, ought to be above the center of the page and, preferably, near the center horizontally. The display news headings are of an excellent size and style for a paper like the *Chronicle.* Advertisements are also very satisfactory. However, we note that six point rules are used as borders around some of the smaller two column advertisements, where they appear quite too strong in view of the lightness of the type. The three point rule used as border around other advertisements of two column size is far better and makes a more attractive advertisement and a more pleasing page, as you will note upon comparison of advertisements in which the two weights of rule are used. On larger advertisements, like that for the Reo, the heavier border does not look bad, nor does it appear so out of place, although the lighter border would look neater and it would not cause the advertisement to be less effective. We regret that in so handsome a paper the advertisements are not made up in an orderly and systematic manner. Certainly the adoption of the pyramid makeup would add greatly to the appearance of the *Chronicle.*

The Breckenridge Daily American, Breckenridge, Texas.— Your anniversary edition is a remarkable one, particularly in view of the handsome and interesting rotagravure section which features it. This section gives the impression of a most prosperous and industrious community. Doubtless there was a great call for extra copies to be mailed to other sections of the country. The printed section of forty-eight pages is likewise well handled, although the presswork is somewhat too pale to suit the writer, who likes a nice black print, in fact, as much ink as can be carried without smudge. First page makeup is interesting, if not quite precise as to balance, and the advertisements are on the whole quite satisfactory. Strong display is their outstanding good quality. Their weakness is in the use of rules and panels to fill white space which had better been left white. Rule arrangements like that in the advertisement for the Frost-Smith Motor Company have no place in advertising display. They detract from the type, if indeed they do not actually cause readers to marvel at the ingenuity of the designer, which amounts to the same thing except making it worse. Some advertisements, like the one for the New Commercial Hotel, are crowded and have too many lines in display. The most commendable thing about the edition is the energy indicated in obtaining the business and producing the edition, which was no small task in view of the large volume of display advertising carried.

Henry D. Lounsbury, LaGrange, Indiana.— The *Standard* is a handsome paper, exceptionally well printed. The first page is fairly alive with interesting local news, there being fifty-nine headed items thereon, all about local people and events. It is also exceptionally well made up. The inside pages are not so attractive in makeup. The advertisements are placed without order, cutting up the pages quite badly in several instances. We urgently recommend that you adopt the pyramid makeup, grouping the display advertisements of each page in the lower right hand corner. The advertisements do not measure up to the standard of the paper editorially, or to the excellence of the first page makeup or the presswork. First, too many styles of type that do not harmonize are employed. This is the only fault with the advertisement for the LaGrange Hardware Company, one of those on which you asked specific advice. The three display lines are in three different styles of type, between no two of which are there elements of harmony. The matter in the panels might have been set in larger type to advantage. In Elsner's advertisement the body is needlessly crowded, while the display is far too weak in relation to the size of the advertisement and the body matter. It appears a jumble. The points made above apply with equal force to other advertisements in the issue, with the exception of the one for the Consumers' Service Company, the best advertisement in the paper. Faults in this advertisement are the wide measure in which the small type of the body is set. It should have been in two columns. Lines that are too long are difficult to read. A line should not be longer than an alphabet and a half of the type in use. In this case, the line should not be longer than twenty-four picas, preferably shorter.

THE HOME TOWN PAPER

BY R. T. PORTE

WITH all the wonderful things written about the so called "country newspaper," it is a notable fact that very few of them realize all their possibilities, or what an influence they are in the world. It is also a notable fact that very few of the readers of those papers realize what a loss it would be to them and to the world if the country paper should cease to exist. The large papers, with immense circulations, tell of world happenings as they understand them, with display heads telling of the latest scandals, prize fights, and the unfortunates of humanity. But it remains for the local paper, the country weekly, the "home town" paper, to really give the news of the world, or that of Mr. Common People and his wife.

It is time that the country newspaper should do something to place itself on a higher plane, and also make some noise. For just one paper to start something would not amount to much, but if the 15,000 country papers would join in the chorus, a noise that would go around the world would be the result.

Some time ago I was going through some trade paper, or the bulletin of a State press association, or something of that kind, and noted that somebody wrote that it might be a good idea to have a "Subscribe for Your Home Town Paper" week. I smiled at the idea at first, but somehow the thought stuck, and then I started to find out who had originated it, but the paper was lost.

The publisher who thought of the plan just let it go at that, but I decided it was so good that it should not die, so at once asked all the trade papers, printers' magazines, and the great printers' supply houses what they thought of the idea. The officers of the National Editorial Association were written to, and in fact some two hundred letters were sent out. The result was that every one wrote that the idea was just the thing, and by common consent it was decided that the week of November 7 to 12 be adopted as the "Subscribe for Your Home Town Paper" week.

It is now up to the newspapers of the country, the home town papers, to see the possibilities of such a week, where in every locality readers will be asked to subscribe for the local weekly, and, in addition to their home town paper, the paper of the town in which they were born.

In this way, every home town paper will help every other home town paper, and by concentrating the efforts to one week, or to three or four weeks, the home town paper will receive the publicity it is entitled to.

The home town paper is ever ready to "boost" for the other fellow, to print item after item about this and that kind of day or week. The time has come for it to boost for itself and blow its own bugle, to print several columns about itself and all home town papers, to put on a campaign of publicity, and take advantage of what other papers will do. In other words, throw its hat into the ring, and put up a fight which will get it somewhere instead of sitting on the side lines and hollering for the other fellow.

Here are some items that the country newspaper can use for the weeks preceding November 7 to 12, and on the week itself, which as suggestions will give ideas for writing other items along the same line, or making display advertisements, folders or circulars. From the office of the National Editorial Association, and from State press associations and other sources, will undoubtedly come other suggestions. All these will be a help — but it is the publisher of the home town newspaper who must do the most, who must devote some of his space to his own business — and push over the "Subscribe for Your Home Town Newspaper" week in a way that will mean more subscribers, more renewals, and, last but not least, a better understanding of the home town paper itself.

This announcement should be printed at once.

HOME TOWN PAPER WEEK

It is very rare that the average newspaper boosts its own business, but it gives quantities of space in boosting the affairs of others. Somebody suggested that it was time for the newspapers of the country to adopt a week in which their own business should be given precedence, and the (name of paper here) thoroughly endorses the idea.

The date set is the second week in November, from the 7th to the 12th, including that great world event, Armistice Day.

The official title for the week will be "Subscribe for Your Home Town Paper" week.

Thousands of papers will join in this event, and our readers will hear more about it as time goes on.

Ever ready to help in any cause that is in the interests of a better community, better living conditions, and better government, we now ask the readers and advertisers of the (name of paper here) to turn in and lend a hand during "Subscribe for Your Home Town Paper" week, and boost for us.

MR. AND MRS.

What wonderful thoughts come up when these two abbreviations are printed in a news item — what intense human interest these portray!

In the country weekly paper, they take the one big place in all news items, from the simple visit to relatives to the larger matters of human life.

Mr. and Mrs.— the great news item of the universe, the bringer of recollections to the man far from home, who takes his old home town paper and reads the items of Mr. and Mrs. and lets his mind wander back to the days when he knew the Mr. and Mrs. as children.

It's the home town paper where the real Mr. and Mrs. news items occur — and to receive the home town paper week in and week out is to know the great happenings of the world, the doings of Mr. and Mrs.

"Subscribe for Your Home Town Paper" week is the second week in November, the 7th to the 12th. If you don't take the home town paper now, subscribe then. If you do take it, renew your subscription then.

News your friends forget to write to you; news about the folks you are interested in; the current history of your native town; it is all in your home town paper. Subscribe today.

If you think there's nothing in patriotism, just try to knock a man's home town! It's a fine way to start a fight. The folks at home are big folks to you. Read about them in your home town paper.

Maybe the ol' swimmin' hole is dried up; maybe it has become the lily pond in a beautiful park. Anyway, it's the center of things around which your memories gather. And your home town paper still prints the news of the ol' swimmin' hole and of the folks up and down the street.

ENGLISH PRINTERS HANDICAPPED

This is giving the tribute where it is due; it is quoted from a speech by one of the members of the Master Printers' Federation: "The adverse American exchange interferes to a considerable extent with those master printers who have endeavored, during the past year, to *bring their plants up to date* by purchasing the *most modern types of machinery* from that country." The italics are ours.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Damage to Descender on Several Letters

An Oregon operator sends some slugs as well as a printed specimen to show some defects on face of slugs. He asks if any four letter matrices are in use.

Answer.— We are of the opinion that the trouble is due to the down stroke of the first elevator being more than normal. We suggest that you send in a line and stop cams the moment the plunger descends, not later. Observe how far the back screw of first elevator is clearing the top of vise. It should not be more than one point; if you find it more than this distance turn down the back screw. We have not seen a four letter matrix. We believe that some one took out a patent on a matrix stamped on both edges.

Slug Defective in Several Ways

An Ohio operator says that the stoneman is complaining about the slugs from his machine. Our correspondent wants to know what is wrong with the slugs.

Answer.—We note the following defects on slug: (1) The left hand knife is not acting right, as it leaves a slight overhang on the smooth side of slug. To test, try a cap line and observe smooth side near face of slug. (2) The bottom of the slug exhibits a fin, both on the body and on the rib side of the slug. This is due to the rounded off condition of the mold parts, owing to improper care of the mold. (3) The rib side of the slug shows that the right knife is taking off too much metal; the slug measures .123 inch in the middle of right hand rib and .124 inch in middle of left hand rib. The measurement shows that the slug is below standard nine point. (4) It may be possible to improve the solidity of the slug by cleaning plunger, increasing stress of pump spring, or (if it is an old one) by replacing it with a new one.

Adjustment of Matrix Lift Changed Without Results

An Eastern publisher who operates his own machine sends a damaged matrix. His explanation is rather brief.

Answer.— We have made a careful examination of the matrix, and can see no evidence that would indicate bending in distributor box. We note several bruises on body of matrix, which suggests attempt at straightening. We are at a loss to determine cause of trouble, but perhaps can help you reset the matrix lift. (1) Loosen lock nut on adjusting screw and turn the screw out a trifle. (2) Send in a line of figures. These will not lift because the screw is turned out. (3) Turn in slowly on the adjusting screw and when the lift begins to raise the matrices, stop turning the screw and then tighten the lock nut. Send in several lines and observe action of lift. When this is done, you may then send in a line containing only the thin matrices, such as i, l, period, comma and quotations. While they are being lifted, watch the action of the lift and note behavior of matrices. We should like to have you give us a better description of your trouble, and in sending matrices let us have some that have no bruises except those occurring from trouble in distributor box. Send a number of matrices and we will return them to you. We will try to help you, but in order to do so we should have a more accurate description of your trouble. Avoid changing adjustments unless you are certain they need it.

Spongy Slug May Be Due to a Worn Plunger

A Wisconsin publisher sends us a slug and asks if the metal is poor or if ejector blades need replacing.

Answer.— There is nothing in the appearance of the slug to indicate either poor metal or any trouble with the ejector blades. The only trouble we can observe is a spongy body. This condition may be due to a worn plunger. If you have not recently applied a new plunger, and if you note that metal bubbles up as the plunger descends, it will be sufficient proof that you have a worn plunger. A new plunger may help you. If the machine is comparatively new, it may mean that you need to clean the plunger and increase the stress of the pump lever spring. We do not see any need of removing the ejector. If you find that you must remove it, the full directions are given in "The Mechanism of the Linotype," a book you doubtless have. Try and secure solid slugs by not carrying the temperature too high. When the slugs are solid the ejector can not sink into the base and the slug then will not bind when leaving the mold.

Mold Disk Studs and Bushings Do Not Align

A northern New York operator writes in part as follows: "When the mold wheel comes forward to eject a slug it jams against the locking pins in the vise frame, as though the mold wheel came forward to lock before it reached the proper place, and comes together with a sharp snap. The mold wheel is perfectly clear of metal in back, and spins easily and freely by hand when pulled out. How is a Model 14 lower magazine removed? Can it be done by the operator without assistance?"

Answer.— In regard to the mold disk not matching properly with locking studs, we suggest that you see if brake on short shaft is loose enough to allow sufficient freedom to the disk turning shaft. If no change has been made in the cam shoes, or if the bevel gear remains as originally applied, we can see no other cause for trouble, except perhaps that the segment screws have become loose. We suggest the following test after the brake has been relaxed: Pull out on starting lever and push back quickly the moment the first elevator descends to lowest point. Examine the relation of square block on bevel gear to cam shoe. When the cams are in this position the disk locking studs and bushings should be in alignment and the facing of the square block should be parallel with the cam shoe. If the shoe is set too far out it may prevent the locking studs and bushings from matching properly. If you find there is about space enough for one sheet of paper (.005 inch) between facing and cam shoe, it need not be

changed further. If for any reason you have removed the bevel gear and in replacing did not correctly time it, it would be one cause for the trouble you mention. As a rule, however, if it is one tooth of gear out of time, it will cause the stopping of cams. The following is a correct way of retiming these parts: (1) Have disk and pinion in time, and machine in normal position. (2) Have vise closed. (3) Back the cams only far enough to place disk studs into bushings. (4) Observe teeth on bevel gear, place in position with four teeth up, insert shaft and match set screw in square block with spot on shaft. Return cams to normal position, and test by allowing cams to rotate. To remove the lower magazine of a Model 14 or Model 8 machine, first remove the upper magazine and escapement, then the frame. Repeat operations for middle magazine, escapement and frame, and finally lift out the lower magazine. The matrix locking strip should be placed in each magazine before lifting it out. The lower magazine does not weigh any more than either of the others, so that an operator who is able to handle the other magazines may feel equal to the task.

Lug of Matrix Smashed

A Massachusetts publisher writes as follows: "I am sending you a matrix which shows a serious burr on the lower lug. This is caused by the impact of the matrix on the cap of the duplex rail. There is no other trouble apparent in the assembling of the matrices. The font has been run for two years, and otherwise appears to be in good condition. I am also enclosing a broken spaceband wedge, probably a dozen of which I have had go the same way. I have figured it out that it is due to snug lines, but I lose very few matrices on that account. Your suggestions will be greatly appreciated."

Answer.— The matrix shows that the lower back lug had received pressure, presumably from the mold. Perhaps this occurred when a tight line was sent in. It may have happened if you used a word in auxiliary position when you had the filling piece turned over to the right. Of course, if your machine is not equipped with a first elevator filling piece this suggestion does not apply. We suggest that you test the vise automatic adjustment by placing a thin space on the vise cap just beneath the back screw of the first elevator. If the machine stops, it indicates that the vise automatic is adjusted correctly. It is important that the vise automatic is kept in order and free from metal, either around the stop rod or the dog. The broken ear may result from too much space between the right edge of the first elevator jaws and the left edge of line delivery channel, also left edge of spaceband intermediate channel. Do not have more than a bare clearance at these places.

Elevator Back Jaw Damaged

A New Brunswick publisher writes: "The department of Machine Composition is worth a great deal to us, but this is the first occasion we have had to go to you for advice. The first elevator back jaw appears to be deflected at the entrance end about 1/32 inch or a trifle more. The result of this is that the matrices move out and ride the duplex rail as they enter the vise jaw, and when the impact of the mold comes the top portion of the lower front lugs is pinched off. This occurs only in a tight line. Is it proper that the entrance of the first elevator jaw should be a trifle wider at the entrance than at the back, or has our first elevator back jaw become warped or bent in some manner? If the latter is the case, do you know of any way by which it could be trued up? After running our machine nine months we had destroyed but thirty matrices and three spacebands, but we are now injuring the mats right along."

Answer.— If the jaw is damaged and causes you trouble such as you state, you should remove it and with a pig of metal, or possibly a heavy piece of brass rule, straighten it as well as you can. Any small bruises may be removed with a fine file. Aim to have the back jaw rails parallel with those of the front jaw. While it may do no particular harm to have the back jaw slightly deflected toward the back, it is advisable to have it as straight as possible. Test with a matrix. Make it a rigid rule that no line be sent away unless the assembler star wheel turns freely. To further safeguard the matrices, set the assembler slide about six points under face measurement of slugs, and then no tight line will be sent into the elevator jaws.

Should Use Micrometer When Adjusting Knives

A Michigan publisher writes: "I am enclosing a lower case e and a twenty-four em slug which I should like to have you examine at your convenience. As you will observe, the e is practically new. When new matrices are put into the machine it seems they are sheared on top of the lower ear, the one that enters the mold keeper. I don't believe it is due to tight lines. Should the first elevator adjustment screw be set to let the elevator drop nearer the vise cap? The combinations seem to be worn more than necessary for a couple of months' usage. Then there is a nick in one of the notches. Now, about the slug. I am having trouble with the trimming knives. How shall I go about it to line up the left knife with the mold? I have had the knife block out and have adjusted it several times, but can't seem to get a good square slug. I have no micrometer. Are the adjustments regulating the line width all right? Tell me how the slug is for face, weight, etc."

Answer.— There are several defects visible on the matrix. The teeth show slight bruises as though they were meeting with obstruction in passing on to the second elevator bar or the distributor box bar. Examine left end of these bars and see if the rails appear bruised. Slight bruises may be removed with a three cornered file. The lower back ear of the matrix shows the effect of shearing, which may be due to a change of adjustment of the back screw of the first elevator. If you changed this adjustment it may now be wrong. We suggest that you test this adjustment in this way: (1) Send in a line without spacebands. (2) Stop the cams just before the casting position is reached. Observe how much space is present between the lower end of the back screw and the top of the vise. There should be at least 1/64 inch. If less space is present, this may be corrected while the cams are in this position. Be certain that this adjustment is correct, or it will soon damage all the matrices.

The slug is solid, but the face is not very good. You should open up all the mouthpiece jets. If you had a pot mouth probe or other tool to keep the jets clear it might improve the face of the slug. A slight increase of the heat would doubtless help. The left vise jaw could stand moving in about one point. Remove screw in arm, and turn square head screw to bring the next screw hole in position, then replace the screw in arm. It would be a difficult operation to set the knives without a micrometer to verify the changes. As the slug is now, the left hand knife should be moved slightly toward the right hand knife. The upper and the lower adjusting screws of this knife should be turned a trifle out or away from the knife; then the knife screws (reached from the front with galley off) may be loosened; the flat spring to the left of the left knife will move it the moment the screws are loose. Then tighten both screws and cast a slug. In testing, use a cap line; when the left hand knife is set correctly it will just remove the slight burr of metal near the face of the slug without touching the characters on the slug.

Beautiful printing is an educator, as is any other art. The thought of the author takes on an added value because of it. The mind is receptive in proportion as it is aided in obtaining the writer's meaning. Nothing assists the reader more than an effective page of type well printed.— *Pep.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New York Employing Printers Move

The New York Employing Printers' Association has announced that it has outgrown its present headquarters due to the large increases in its office staff, made necessary by the services rendered to members, and that on September 1 it moved to larger, better equipped quarters on the seventeenth floor of the Printing Crafts building, Eighth avenue and Thirty-fourth street.

Manhattan Printing Company in New Quarters

The Manhattan Printing Company, of New York city, recently moved from 2318 Second avenue to larger quarters in the company's own building at 339 East 120th street. To further increase available facilities for service, the company has added several additional self feeding presses and a new model linotype equipped with job faces.

J. B. Lindl Organizes Advertising Service

J. B. Lindl, advertising counsel, service and production, has opened offices at 214 to 220 West Water street, Milwaukee, Wisconsin. Mr. Lindl has had considerable experience in the advertising field, having been sales and advertising manager of the Andrews Manufacturing Company, of Milwaukee, having later taken charge of service accounts and the production and writing of literature for the Walters Company, an advertising agency in Milwaukee.

A. C. Hoyt, Inkmaker, Dies at Age of Ninety-Two

A. C. Hoyt, a retired printing inkmaker passed away recently in Brooklyn, New York. He was born in Deerfield, Massachusetts, in 1829. In 1860 he began as an inkmaker in New York and from 1866 to 1871 he was associated with J. W. Peckett, gaining a reputation for colored inks. In 1871 the business was sold out to C. E. Johnson, and for nine years Mr. Hoyt was in business for himself until he took charge of the making of colored inks for George H. Morrill. Later, with a partner, he ventured into business again and had varied experiences until 1916, when he retired to live with his daughter, Miss Ada A. Hoyt.

Correspondence Course in Printing

Printers who wish to take a course in some branch of printing but find it impossible to attend a resident school will be interested in the announcement of the correspondence courses given by the Minneapolis School of Printing, 1335 LaSalle avenue, Minneapolis. These courses offer instruction in hand composition, proofreading, linotype composition, estimating and presswork. The instructors of this school are experienced craftsmen who have been teaching for several years in the Dunwoody Institute at Minneapolis. E. G. Robb, the director, is a member of the faculty of the University of Minnesota as instructor of printing, and is also on the staff of the Dunwoody Institute. Although the school has been but recently established it has already met with considerable success. Printers in all parts of the United States and Canada are desirous of increasing their knowledge of the printing craft.

New Seybold Catalogue

The Seybold Machine Company, of Dayton, Ohio, has issued a new catalogue of automatic cutting machines. This catalogue is in loose leaf form, which permits the completion and revision of its contents as new inserts are issued. The cover is unusually attractive in design and color, being embossed and printed in black, gold and blue on heavy gray Sunburst cover stock.

College Courses in Typography

The College of the City of New York has arranged special courses in the various phases of typography which will be offered to both men and women this year. These courses will be of special interest to those engaged in editorial work, advertising, proofreading, printing, and all other occupations connected with printing and publicity. The following are the special subjects taught this term: General and Advertising Typography, Cost Estimating for Printers, Proofreading and Copy Preparation.

Free evening courses in these subjects have been arranged by the New York Evening High School, located at Irving place near Sixteenth street.

U. of M. School of Journalism Has Increased Enrolment

On September 1 the School of Journalism of the University of Missouri opened its thirteenth year, with an increase of more than twenty per cent over the enrolment for the fall term last year.

During the days of registration, 209 students had enrolled primarily in journalism, as against 163 enrolled for the fall term of 1920. Counting the 94 students from other schools and colleges of the University who are taking courses in journalism, there is a total of 303 students studying this subject.

Harte Now With Standard Typesetting Company

The Standard Typesetting Company, Chicago, has announced that Denham B. Harte has purchased an interest in its business, and will be a member of its service department. The connection dates from September 1. Perhaps no figure in the trade composition field of Chicago is better known than Mr. Harte. He enjoys an enviable reputation as a composing room organizer, and recently severed his connection with the S-K-H Typesetting Company, of which he was vice president and manager. He was one of the original incorporators of that concern, in 1916. Mr. Harte's many friends are pleased to see him affiliated with the Standard, because of the opportunity which he will have to develop his talents.

William George Cobb

William George Cobb, one of the oldest employees in the plant of The Henry O. Shepard Company, passed away suddenly on Saturday evening, September 24, at the age of sixty-five years. Mr. Cobb started work for The Henry O. Shepard Company during the old "hand set" days — July 5, 1882 — and set type piecework on the first issue of THE INLAND PRINTER. For some years past he had been in charge of the filing and recording of all plates, engravings and drawings. It was necessary merely to ask "Billy" Cobb if he had a certain drawing or engraving on hand, and his answer was given immediately, not only as to whether it was in the house, but also its location if it was, such was his devotion to his work, his methodical, systematic manner, and his truly remarkable memory.

Mr. Cobb's death came as a distinct shock. He left his work at noon as usual on Saturday, apparently in good health. At ten minutes to nine he retired for the night, and at five minutes after nine he had passed away, without any complaint of illness.

Funeral services were held at the home, 7425 Perry avenue, at two o'clock on Tuesday, September 27, interment being at Rosehill. The pallbearers were all fellow workers who have been employed in the plant from fifteen to forty-one years — Horace L. Green, foreman of the composing room, who started in 1882; A. R. Alexon, ad. setting department, 1880; Philip G. Howard, lockup department, 1892; Charles Koch, job section, 1894; John Larking, job section, 1906; Frank A. Shepard, accounting department, 1893.

Mr. Cobb is survived by his widow, one son and a sister.

Charles S. Brown, Chicago Sales Manager Duplex Printing Press Company

From devil in a small country printing office to Chicago sales manager of one of the largest firms of its kind in the world is a long step, yet this is the record of Charles S. Brown, who has recently been appointed Chicago sales manager of the Duplex Printing Press Company. Mr. Brown started his



Charles S. Brown.

career as devil in the plant of the Oregon (Ill.) *Guard,* during the early seventies. When twenty-one years of age he started in business for himself as a publisher. After three years he decided to make a change, so he accepted a position as traveling salesman with the old Chicago Newspaper Union, selling paper, ink, type and other supplies as well as small machinery. Later he became connected with Barnhart Brothers & Spindler, with which company he spent fifteen years as city and traveling salesman, leaving to join C. B. Cottrell & Sons Company.

Through an executive order of former President Roosevelt Mr. Brown received a special appointment as chief inspector at the Government Printing Office in January, 1906, and a short time afterward was also made purchasing agent. He resigned from this position during 1907 to unite with the forces of the Duplex Printing Press Company, and the appointment as Chicago sales manager, which places him in charge of the company's business throughout the West and Northwest, covering the territory to the Rocky Mountains, comes in recognition of his faithful services.

Mr. Brown's years of activity and his travels to all parts of this country and Canada have given him an extremely wide knowledge of the printing business and printers' requirements. For years he has been recognized as one of the leading authorities in valuation and appraisal work, and he has adjusted fire losses for printers all over the country. He devised and published the first practical inventory system for printers, known as the "Printers' Insurance Protective Inventory System," which was installed in the Government Printing Office some years ago and is now used in other printing plants in all quarters of the globe.

Dean Williams to Lecture in the Orient

Dean Williams, of the School of Journalism of the University of Missouri, left on September 29 for Honolulu, where he will preside at the sessions of the Press Congress of the World, of which he is the president. Following the sessions of the congress he will sail from Honolulu November 1 for Yokohama. Dean Williams will visit in Japan and China, where he will deliver a series of lectures at Keio University, Tokyo, the University of Peking and St. Johns University at Shanghai. He will return to Columbia early in January.

Frank L. Martin, professor of the Theory and Practice of Journalism at the University of Missouri, has been appointed acting dean of the school in the absence of Dean Williams. Mr. Martin is well known to readers of THE INLAND PRINTER through the Printer's Publicity department, which he has conducted for over four years.

Edward R. Grace President The Peninsular Press

Edward R. Grace, vice president of the *Michigan Manufacturer and Financial Record,* also vice president of the Adcraft Club of Detroit, and one of the best known advertising men in Detroit, has been elected president of The Peninsular Press. This company was organized in March, 1920, by Howard B. Lee, Detroit manager of the Guaranty Trust Company of New York.

The success of Mr. Lee's printing business venture has been such as to justify an expansion of plant facilities and a reorganization of the executive personnel. Under the new plan Mr. Lee will become secretary and treasurer, a position formerly held by Edward R. Legg, who will be vice president and general manager. The present plant of the company is at Fort and Twenty-first streets, but tentative plans have been made for a new location.

Mr. Grace has been connected with the *Michigan Manufacturer and Financial Record* for ten years as vice president and advertising manager, and will retain his connection with that publication.

New Miller Cylinder Press Feeder

The most impressive of the exhibits of the Miller Saw-Trimmer Company, of Pittsburgh, at the recent Graphic Arts Exposition was the new cylinder press feeder attached to a Miehle pony press. The simplicity, accuracy and quick change advantages of this machine interested a large number of spectators. At times it would be feeding a mixed pile of onion skin, news print and sixteen pound bond, then in a moment change to a mixed pile of eighty pound coated stock and sixty-five pound cover. Upon request the operator would change from automatic feed to hand feed, making the change in less than a minute.

The large number of sales reported by the Miller Saw-Trimmer Company and other exhibitors at the Graphic Arts Exposition indicate that printers all over the country are optimistic about business prospects.

Improved Indexes for Franklin Price List

During the month of September an entire new set of indexes has been furnished to all users of the Franklin Printing Price List, which has greatly improved the price list and further enhanced its usefulness. A new section has also been added to the list under the heading "Practical Pointers," which, as announced by the Porte Publishing Company, will contain much valuable information, which will be amplified from time to time.

In order to accommodate all the improvements and additions that are being made, all lessees of the Franklin Printing Price List are to be furnished a new 1½ inch ring binder to take the place of the smaller binder now being used.

Fifty-Six Years of Typesetting

Over half a hundred years as an arranger of types is the distinction enjoyed by Mrs. Josephine M. Ingalls, of Green Bay, Wisconsin. Fifty-six years ago, when fourteen years of age she began working in a printing office, and today, at the age of seventy, she operates a linotype in the plant of the *Press-Gazette,* of Green Bay. When typesetting by hand began to be replaced by machines, Mrs. Ingalls was one of the first to learn machine operating, and she has been manipulating the keys ever since. Although she is obliged to begin her work at the early hour of half past six in the morning, she rarely misses a day in either hot or cold weather, and continues to produce a fair amount of composition at a satisfactory speed. It is believed that Mrs. Ingalls is one of the oldest linotype operators in the world.

New Huber Ink Factory

The news ink factory of J. M. Huber, which was recently constructed at Bayonne, New Jersey, will soon produce all Huber's news ink, and the Brooklyn factory, where all the inks as well as varnishes and colors are being manufactured, will then be freed from the congestion caused by the manufacture of very large quantities of news ink, and there will therefore be little danger of the colored inks being spoiled by carbon black.

Alterations were recently made in the top floor of the main building of the Brooklyn factory, which made it possible to add two more laboratories and enlarge the pressroom. This plant now has several completely equipped laboratories, where colors, varnishes and finished inks are tested. Miniature mills have been installed, so that sample batches of inks may be made without holding up the regular manufacture.

The enlargement of the pressroom has made it possible to install two new presses, and now samples of all inks may be printed with greater promptness.

J. M. Huber's business consists of a plant in Brooklyn, New York, where dry and pulp colors, varnishes, compounds and all kinds of printing inks are made, a news ink factory in Bayonne, New Jersey, and two carbon black plants, situated in Dola, West Virginia, and Swartz, Louisiana — a considerable increase over the small color works started by the Hubers in 1780.

Franklin Typothetae of Chicago Holds Annual Golf Tournament

About 125 golf enthusiasts took part in the annual Printing Trades Golf Tournament held by the Franklin-Typothetæ of Chicago at Olympia Fields Country Club on September 5. Dinner was served at the club in the evening. Ben C. Pittsford acted as toastmaster, and all the members of the golf committee responded. A. C. Hammond, of the golf committee, presented the prizes and proposed that a permanent printing trades golf association be formed. A motion was passed that the executive council of the Franklin Typothetæ be empowered to appoint a committee to perfect the plans.



Some of the Contestants in the Printing Trades Golf Tournament.

The following is a list of the winners of the day's events:

Officer's trophy, low net score 27 holes — T. E. Donnelley, 119.

1. Lowest net score 27 holes, president's trophy — J. C. Reynolds, 124.
2. Lowest net score 18 holes, vice president's trophy — D. J. Lindley. Tie with J. D. Butler, 75; won by Mr. Lindley in play off, 8 up, 7 to play.
3. Lowest gross score 27 holes, Chicago paper merchants' trophy — H. E. Roelke, 145.
4. Lowest gross score 18 holes, composing room trophy — H. J. Rose, 86.
5. Lowest gross score 9 holes, pressroom trophy — R. C. Wilson, 39.
6. Least number of putts 18 holes, bindery trophy — W. P. Hicks, 31 putts.
7. Flight events 18 holes:
   - First flight, type trophy—A. C. McFarland, 87.
   - Second flight, paper trophy—L. D. Glanz, 88.
   - Third flight, ink trophy—Harry Clemens, 90.
   - Fourth flight, press trophy—Walter Klein, 98.
   - Fifth flight, feeder trophy—R. K. Hoover, 100.
   - Sixth flight, folder trophy—D. Wray, 107.
   - Seventh flight, cutter trophy—E. A. Julius, 106.
   - Eighth flight, book trophy—W. S. Ruxton, 127.

An Attractive Broadside

An unusually attractive broadside describing the standardized line of "Eagle-A" papers and the new plan of distribution through service houses is being mailed to the trade by the American Writing Paper Company. It is approximately 10 by 12 inches, and consists of four pages printed in three colors and black. It opens into a full sized sheet of about 20 by 26 inches.

The first page contains a decorative illustration epitomizing the company's new sales policy, the closer linking of the mill, the paper merchant and the printer, lithographer, engraver and stationer in order to assure greater service. The remaining pages embrace a map of the United States and the trade marks of the various service houses to show the scope and character of "Eagle-A" distribution; and also a statement by President G. A. Galliver, in which the advantages of standardized manufacture and distribution are described. The reproduction of a recent trade paper advertisement is included, as is also a complete list of the papers in the new simplified line. The broadside, which is of additional typographical interest as an example of close registering despite three deckled edges, is being mailed to a large list of printers, lithographers, engravers and stationers throughout the country.

Medill School of Journalism to Have Larger Quarters

Northwestern University has turned over to the Joseph Medill School of Journalism the top floor of the old university gymnasium building at Evanston, Illinois, and is now having the rooms remodeled for the use of Director H. F. Harrington, his staff and students. At this place will be the Evanston headquarters of the school, the Chicago classrooms to remain in the university building at Lake and Dearborn streets. Director Harrington will have as his associate Professor Frank B. Thayer, recently of the State College of Washington. Professor Thayer has had wide experience on newspapers and technical publications.

An interesting curriculum has been planned this year for both the Chicago and Evanston students. Newspaper reporting and writing at the Chicago school will continue to be under the direction of Walter A. Washburne, city editor of the Chicago *Evening Post,* who will have as his assistants, L. M. Hunt, George P. Stone and M. W. Strauss of that paper. At the Chicago school a new course is to be instituted — trade journalism. Tiffany Blake, of the Chicago *Tribune,* and Baker Brownell, of the Chicago *Daily News,* will continue as chief instructors in editorial writing and policy. Director Harrington himself will direct a new course at Chicago in journalistic writing. The subject will include headline writing, rewriting, proofreading and kindred topics. News editing will be looked after by George Bastian, of the city staff of the Chicago *Tribune.* Another new topic for Chicago students will be that dealing with newspaper problems, including the relationship of the newspaper to the public.



Trophies Awarded in Printing Trades Golf Tournament.

Galley Side Stick

A galley side stick which holds the type firmly in the galley, at the same time allowing the type to be corrected without loosening or removing the stick from the galley, has been patented by J. G. Zim, 18 Baldwin street, Malden, Massachusetts. This side stick is made of two lengths of two pica furniture with a flat steel spring within one and a half inches of either end, the spring being bent sufficiently to allow about two picas play and still be firm. The ends of each spring are caught in a grooved slot.

A Neat Printing Plant

The home of the *Eastern Shore News*, Cape Charles, Virginia, is an excellent example of how attractive a printing plant can be made. A picture of the building is shown on this page. Nor is the favorable impression made by the exterior of the building dispelled when one enters. The second illustration shows the clean, well lighted quarters occupied by the mechanical department of the paper. Space does not permit illustrations of the business and editorial departments, but the reader may rest assured that they are equally attractive.

The building is owned by C. S. Turner, secretary and treasurer of the News Publishing Company. Mr. Turner runs the job printing plant as a separate business from the newspaper.

Orders Secured at Exposition Were Genuine

Many of those in attendance at the Graphic Arts Exposition recently held in Chicago were of the opinion that the "carnival spirit" possessed the majority of the visiting printers and that orders placed by them would, in many instances, result in cancellations. "Nothing could be wider of the mark!" says G. Ben McCormack, manager of the Kelly Press advertising department of the American Type Founders Company. "While it is true that many printers were on their vacations, and a visit to the exposition was an incident in their migrations, the interest displayed was genuine and the orders given were bona fide. Of the many orders received for Kelly presses not one has been cancelled or shipment deferred, and of the five hundred applicants who registered at the show for entry to the Kelly Press School conducted by the company in Chicago, none have failed to respond. The Graphic Arts Exposition was timely and beneficial."



The Building Occupied by the "Eastern Shore News," Cape Charles, Virginia.

The Acme Vibrator

That ink distribution on a platen press is limited to the circumference of the roller, and that adequate results are obtainable by the pyramid roller principle of the cylinder press, are among the claims made by the manufacturers of the Acme vibrator.

Eliminating all gears, cogs, springs and internal mechanism, this simple distributor, which has been on the market for three years, appears to have stood the most exacting test in many of the best plants throughout the country. A simple slotted bracket adjustment on sides of saddle permits a positive, but light and equalized contact with form rollers of varying circumference. The simplicity, the fool proof principles and the ease of positioning, requiring less time than placing or removing a form roller, are reasons for its popularity among pressmen who are interested in the quality of their work. The Acme is manufactured by the Acme Multi-Color Company, Kansas City, and was demonstrated at the recent Graphic Arts Exposition.



The Clean, Well Lighted Interior of the "News" Printing Plant.

W. A. Wallender Purchases Office Supply Business

The sale of the retail store of the Inland Printing & Binding Company, Springfield, Missouri, to W. A. Wallender has been announced by E. H. Scholten, president of the company. The retail store was established by the company two years ago, and Mr. Wallender has been general manager of the store during the past year. Mr. Wallender has had fourteen years' experience in the office supply business, having been a member of the firm of Wallender & Riley, at Decatur, Illinois, before going to Springfield. The store will be renamed The Springfield Office Supply Company, but the sales and office force will not be changed.

New Miller Catalogue

A new catalogue of automatic feeders has been received from the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania. This book describes in a comprehensive manner the complete line of Miller platen press feeders, attachments and accessories. Close up views illustrate the operations necessary to change from one size sheet to another, as well as the uses of various attachments which make possible the automatic feeding of a large number of jobs which are out of the ordinary. The book is decidedly attractive typographically and contains much useful information for the platen pressman.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 68 OCTOBER, 1921 No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & CO., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

VALUABLE AID TO PRINTERS AND PROOFREADERS — "How Divide the Word," 80-page clothbound booklet, giving 6,000 words in most common use, showing their correct division into syllables; no rules to construe, but exact divisions shown; handy vest-pocket size, 3 by 5¾ inches, $1.00 postpaid. A. A. MEYERSTEIN, Lafayette, Ind.

BUSINESS OPPORTUNITIES

TO SELL OR LEASE — New plant at Charleston, W. Va.; two model 14 linotypes (new), one Kelly automatic, one "Klymax," one Miller feeder, one 12 by 15 C. & P. Gordon, one 8 by 12 C. & P. Gordon, one 2-roller Miehle, one 60-inch Oswego knife, one large ruling machine, 3 steel cases, 2 cut cost imposing stones, Miller saw, punches, perforators, stitchers, book presses, folder, sewing machine, etc., all in use less than three years; considered a model plant and did $75,000 in business in last year; has a good reputation for doing best work, and has good credit; discounts all bills and has a surplus; reason for selling or leasing: am publisher and desire to get out of the job printing business; I will either sell, lease or will sell a substantial interest to some one who will operate the plant in an efficient way and make me some money on it. W. D. ROBERTS, 110 Hale street, Charleston, W. Va.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

PRINTING PLANT — Well-established and in good locality; 1 Kelly and 2 Millers; at very reasonable price; good reason for selling; situated in Milwaukee. Write O 478.

FOR SALE — Good paying job printing business and building in small manufacturing city in Wisconsin; $20,000; retiring. O 460.

FOR SALE — Good established job printing office in Indiana county seat; price $3,500. O 468.

FOR SALE

FOR SALE: PRESSES — One 56-inch 1/0 Miehle press; 1 5-E Whitlock Pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 No. 5 Optimus cylinder press, bed 30 by 43 inches, 3 H. P., 220 volts D. C. Sprague motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches, style "J" Laureate; 3 Walter Scott, 4-roller printed side up delivery, bed sizes 46 by 62 inches, 42 by 55 inches, 37 by 51 inches; 1 John Thomson scoring and creasing press, size 20 by 30 inches. FOLDERS AND FEEDERS — 1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder. MISCELLANEOUS BOOKBINDERS EQUIPMENT — 1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Seybold double head 7 by 38 inch die press; 1 Robinson rotary board cutter; 1 Model "B" Cleveland folding machine equipped with McCain automatic feeder; 2 Seybold round cornering machines; Hickok rotary board cutter; 1 Sheridan arch smasher; 1 H. L. Roberts silk stitching machine; 2 Seybold round corner cutters; 2 Brown jobbers, 25 by 38 inches; Elliott addressing and mailing machines. GEORGE R. SWART & CO., Inc., Printing Crafts building, 461 Eighth avenue, New York city.

FOR SALE — New and overhauled machinery for printing, binding, cutting and creasing; cylinders: 16 by 21 up to 50 by 74; new and overhauled Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton cabinets, stone frames; 26 by 34, 39 by 53 and 43 by 56 modern style Miehles. Write for particulars. 55-inch Kent old style semi-automatic power cutter; 27 by 39 modern 4-roller Cottrell two-revolution; 25 by 32 Potter self-inking proof press, with feed board and grippers; 14 by 22 late style 6-C Thomson press; also other 10 by 15 and 13 by 19, 14 by 22 Universal and Colts presses; 33 by 45 Brown modern jobbing folder, a fine machine for any office; large stock used Challenge and Latham hooks and blocks; 24-inch paper punch. Tell us your wants and machinery or outfit you have for sale. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype), in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — Duplex 10-page double drive QQ press with 10 galley chases for metropolitan margins and ten regular chases; immediate delivery, and snap price; press in extra fine shape and looks like new; re-enters United States duty free. TORONTO TYPE FOUNDRY CO., LIMITED, York and Wellington streets, Toronto, Canada.

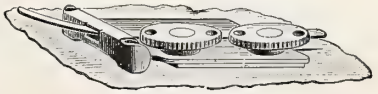
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — The following used machinery has been traded in on new Nelson punching equipment: No. 71 Portland belt drive punching machine complete with 5 slot hole dies and 5 round hole dies, $210 net; No. 72 Rosback power punching machine (without motor) with slot hole and round hole dies and also index cutting die in good shape; No. 73 Rosback 28-inch perforator, 63-A with front and back table; both machines will be sold for $175 total; No. 74 Tatum pony foot power machine, nice equipment of dies, in good shape, $125; No. 75 Portland foot power machine, practically new, with most of the popular sizes of punching members, f. o. b. Denver $110; No. 76 Latham power punching machine without motor, but with very complete equipment of dies, f. o. b. Chicago $250; all prices are net for cash, f. o. b. our factory, LaPorte, Indiana. C. R. & W. A. NELSON, Inc., 225 N. Michigan avenue, Chicago, Ill.

"JACO" KLEANO IS IRRESISTIBLE — This cleansing fluid removes old hardened ink from half-tone cuts or type in double-quick time, cleaning them very thoroughly and leaving them clean and dry ready for instantaneous re-working without greasy or smudgy after-effects. "Jaco" Kleano cannot burn and can be safely kept anywhere. Price $1.00 a quart can. To be had from printers' material dealers everywhere, or postage paid from our branches at New York and Chicago or from our factory at Newark. O 458.

FOR SALE — Kidder rotaries: 28 by 20 inch Perfector, flat or folded delivery; 30 by 30 inch and 40 by 48 inch, perfecting and extra color on face; 30 by 40 inch, 36 by 48 inch two-color and 30 by 20 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders: 15 by 30 inch and 12 by 16 inch two-color perfecting with attachments, also 8 by 12 inch one-color. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

FOR SALE — No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; $1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars address WESTERN PRINTING MACHINERY CO., 1214 Pine street, St. Louis, Mo.

FOR SALE — Model L linotype in good condition, with gasoline burner, wire and tank, two magazines, with 9 and 14 point mats and liners, also 300 lbs. metal and two melting pans; priced to sell. FRED S. TOLLE, 1409 Pratt street, Columbia, Mo.

ONE KIMBLE MOTOR, alternating current, 220 volt, single phase, 60 cycle, variable speed, 1½ horse power; perfect condition; cost $275 new; best price takes it. J. W. DOW & SON, 411 Perry street, Davenport, Iowa.

FOR SALE — 34, 42, 53 and 62-inch Miehle presses; also Cottrell, Babcock and Whitlock presses; drum fast pony presses, 21 to 42 inches. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

BROWN BOOK FOLDING MACHINE, No. 133½, 25 by 38 sheet, practically new; will sell at substantial reduction; also small Multigraph letter folder. R. C. TUCKER, 711 Travis street, Houston, Texas.

FOR SALE — One 36 by 48-inch Premier cutter and creaser, almost new, having been used but three months; can be purchased with or without Dexter Pile feeder; immediate delivery. O 466.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — ¼ and ⅓ H. P. Kimble printing press motors; also a 3 H. P. 110-220 volt, 1740 RPM, 60 cycle, Auto type press motor which is suitable for cylinder presswork. O 454.

FOR SALE — Thompson typecaster, complete equipment; like new machine; 6 to 48 point; price $1,600, cash or terms. FRANK NOSSEL, 38 Park Row, New York city.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A1 condition; reasonable price. O 319.

FOR SALE — Model A 11 by 17 Autopress; in Pacific Northwest; good condition; cheap for quick sale. O 473.

HELP WANTED.

Artist

WANTED — An artist, good on snappy and attractive designs for business letter stationery, book covers and general advertising; these designs will be used principally in half-tone zinc color plates; samples of your work must be submitted with your application, giving experience and former connection. THE NEWS-DISPATCH PRINTING & AUDIT CO., Shawnee, Okla.

Composing Room

WANTED — First-class linotype operators experienced in book and tabular work; high-grade job compositors, experienced make-up man, assistant foreman for composing room, high-class finishers, experienced ruler; one of the oldest and most progressive houses in the South; open shop, 48 hours; permanent positions. Correspondence as to ability and experience invited. THE R. L. BRYAN CO., Columbia, S. C.

WORKING FOREMAN who can design and execute effective printing and take charge of composing room details; medium-sized plant in city of 8,000 within 250 miles of Chicago; pleasant working conditions, free from labor trouble; progressive firm; good opportunity for a live man who wants to advance; send samples of work and names of three former employers. O 321.

LAY-OUT MAN WANTED — A chance to handle a real job at a good salary awaits a man of ability to handle lay-out position with large printing plant; the man for the job must understand type, spacing, margins, color harmony, paper sizes and be congenial. Apply O 462, stating age, experience, when ready to go to work and salary expected.

LAYOUT MAN — Permanent position with an old-established PITTSBURGH concern for a man capable to lay out work on catalogues, direct-by-mail advertisement, commercial forms, etc.; a real OPPORTUNITY for the right man. Give full particulars and state salary expected. O 474.

WANTED — Working foreman, with some experience in proofreading on small job work; have proofreader for large work; non-union shop in North Carolina, doing high-class work; two machines and five floor men; state experience and salary expected. O 471.

WANTED — Compositor as working foreman; high-class booklet, color work and commercial printing; open shop, 48 hours; state age, experience, references and wages. EDW. H. LISK, Inc., Troy, N. Y.

A-1 COMPOSITOR — Opportunity for foremanship; independent man; open shop, no labor trouble; permanent full time; state age, experience, wages wanted and give references; Indianapolis. O 465.

WANTED — Non-union compositor able to operate linotype machine and work on floor; scale $37 for 48 hours; best working conditions. EDW. H. LISK, Inc., Troy, N. Y.

WANTED — Monotype combination operator; open shop; permanent position for first-class man. THE GLOBE-GAZETTE PTG. CO., Wahpeton, N. D.

Executive

WANTED — A first-class man with considerable amount of executive ability along the lines of production cost system work and credits; exceptionally good opportunity for advancement to satisfactory man; large, old-established concern. O 418.

Managers and Superintendents

WANTED — Superintendent for printing plant doing high-grade color work; open shop; Milwaukee. O 456.

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PRESSMAN for Meisel rotary sales book press; must be thoroughly experienced; state qualifications, references and salary. THE NATIONAL SALES BOOK CO., Pierce & Eighth avenues, Long Island City, New York.

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PROOFREADER — Practical printer preferred; must be experienced in giving final O. K. on the best grade of catalog and job work; good wages; open shop, 48-hour week. THE CORDAY & GROSS CO., Cleveland, Ohio.

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WANTED — Type or printer's supply salesmen, as our representatives in each principal city and surrounding territories, by established concern; we manufacture in large quantities a first-class product stocking all standard faces; attractive prices to consumer; samples and specimens. O 472.

WANTED — Representatives in different parts of United States and Canada to sell our line, on commission; experience unnecessary. Write, giving references. LUCAS TAG COMPANY, West Chester, Pa.

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SITUATIONS WANTED

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ENERGETIC YOUNG MAN desires Chicago position where knowledge of type, layout, paper, engravings, is useful; past year composing room foreman in one of largest houses in Chicago; references; moderate salary. O 479.

YOUNG MARRIED MAN with thorough, practical knowledge of job printing, familiar with modern methods and systems, desires change; at present office manager and sales; 15 years' experience in shop. O 464.

PRINTER wants combination job, hand and linotype; 26 years' experience; expert both sides; union; $40 minimum. O 477.

Estimator

WANTED — Young man with two years' experience in printing office desires position where ability and service will be recognized; able to estimate on all kinds of job printing; thoroughly familiar with the United Typothetae of America cost finding system. O 457.

Managers and Superintendents

A LIVE, PERSISTENT, conscientious, married man, 26 years old, 9 years' experience in printing business, twice foreman of pressrooms, familiar with cutters, punches, perforators, folders, etc., some knowledge of composition and stonework, also studying course in "complete advertising," is desirous of position as foreman or superintendent in a first-class growing job office; central Ohio preferred, though other locations considered; best of references. O 455.

PRINTING SUPERINTENDENT and general manager, desiring to make a change, would like to hear from some successful printing establishment requiring the services of an executive of proven ability; thorough knowledge of all branches of the printing, engraving, lithographing and carton business; can install a system of scientific management, thereby increasing production and profits; 35 years of age, best of habits and a forceful manager. O 414.

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SITUATION WANTED by experienced color photographer; three and four-color half-tone and photo-litho for zinc or stone; large work a specialty; can install plant and assume full charge. O 469.

FOREMAN of cylinder pressroom, with 25 years' experience in book, job and catalogue printing, wishes to enter a larger field; no labor trouble. O 461.

MEISEL PRESSMAN desires a position to take charge of a plant, with working knowledge of printing, salesbook and manifold work. O 467.

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PLATES for calendar subjects wanted, one, two and four-color; sizes 6 by 9 up. Send proofs with prices to SUTHERLAND PRESS, LIMITED, St. Thomas, Ontario.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED — Harris press, 22 by 30, single color. Give price f. o. b. car. O 476, care THE INLAND PRINTER, 41 Park row, New York.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Harris press, 15 by 18, single color. O 475, care THE INLAND PRINTER, 41 Park row, New York city.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. O 373.

WANTED TO PURCHASE — Model 14 Linotype; will pay cash. O 459.

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HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock.

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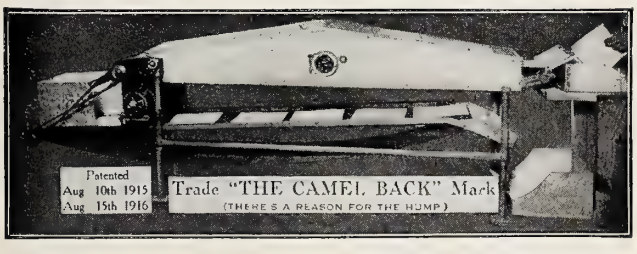
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BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

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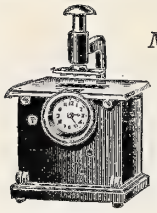
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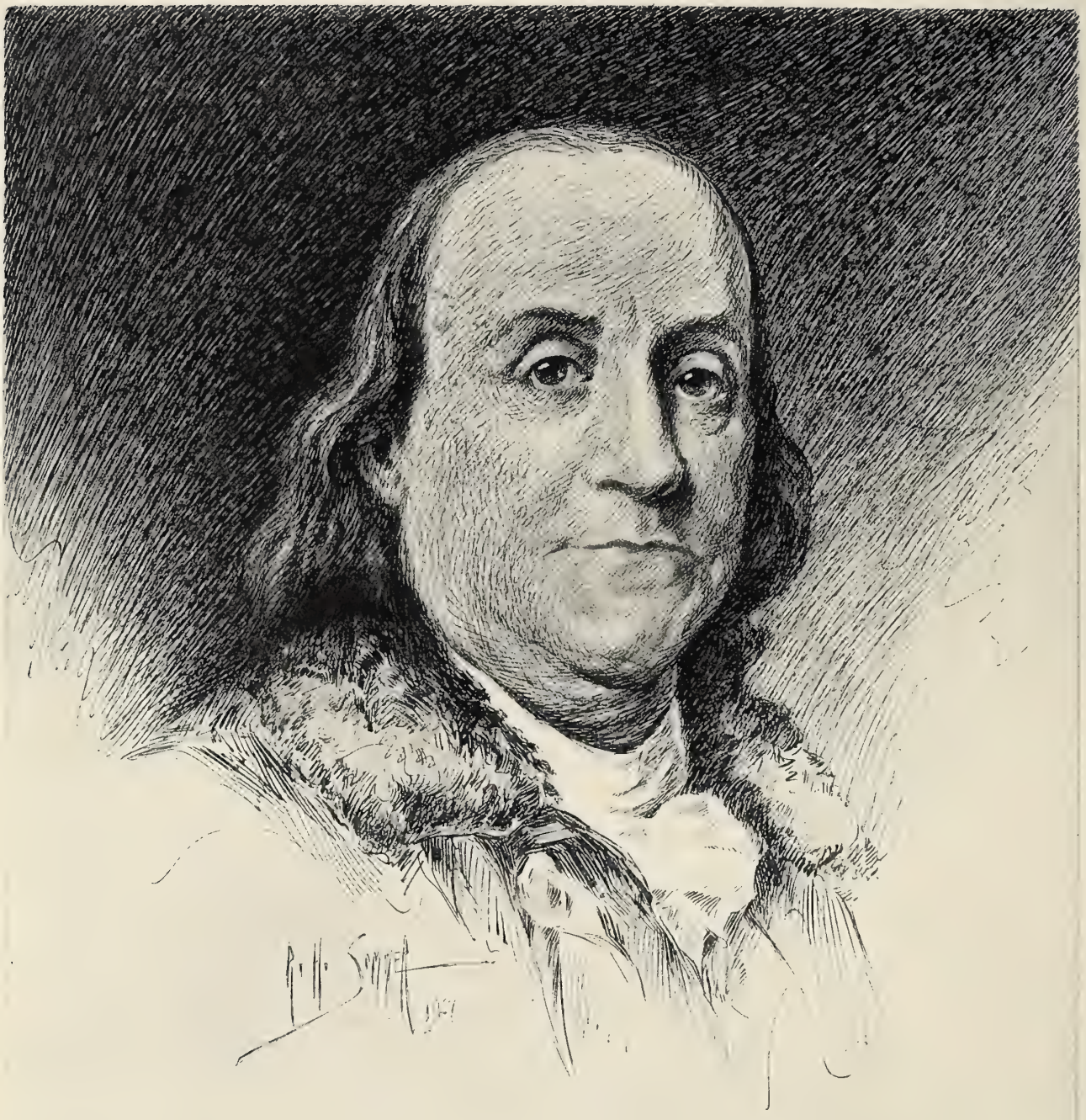
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The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 68 NOVEMBER, 1921 NUMBER 2

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THE OTHER SIDE OF THE SHIELD

BY REUBEN EDSON DOCKHAM

BY way of introduction, let us present eight facts: First — That the relation between employer and employee is of as great significance to the printing business as to any other industry. Second — That the contented employee is an asset of no small importance. Third —That many of the deplorable conditions now existing in our industrial system were brought about directly or indirectly by us employers. Fourth —That in our dealings with our help we sometimes forget that these people are flesh and blood folks with aims, hopes and desires like unto ours. Fifth —That the workman has a sense of justice which can be cultivated, if we try to do it patiently. Sixth —That sometimes it pays to spread out the cards face up and let the help see the workings of things. Seventh —That the value of a spirit of friendliness and loyalty in our help can not be overestimated. Eighth —That we owe it to ourselves to develop in them, through our business conduct, a spirit of right understanding, and to dispel as far as possible the idea of easy money which employees seem to attach to the boss.

The inspiration, if I may call it that, of this pencil talk has been almost a lifelong mind treasure of mine, for it is a story which appeared in a primary school reader. Why the story has remained with me is hard to say, but remain it has, and here it is:

In the long, long ago, or perhaps I should say once upon a time, two knights riding along a roadway, upon their chargers, approached from different directions, the statue of a warrior, fully equipped as for combat, his lance at rest, and bearing upon his left arm a shield. The two knights greeted each other and engaged in conversation. After some time one remarked that the sun upon the brass shield of the statue made a wonderful reflection which could be seen for miles along the road. To which the other replied, " Brass shield! Why that shield is not brass, it's iron," and so they argued back and forth, and as words followed by blows came easily in those days of chivalry, ere long these two who met with a friendly exchange of courtesies were engaged in a combat, bitter with animosity. They fought for a cause so common in history, a cause so often unworthy of the great suffering it has brought in its wake, personal opinion or conviction. They fought until physical weakness rendered them unable to continue, and as they rested for strength to renew the fight a third knight rode up. Learning the cause of the argument, he looked them over contemptuously and said, " Poor fools, the shield of the statue is upon the one side brass, on the other iron."

Then the lesson follows. Both were partly right, each from his side had in his possession part of the truth, part of the facts, and between them both they had the story as a whole. Instead of fighting they should have brought together the facts of the situation as they saw them. Friendship would still have existed between them and there would have been no strife, no exhaustion, and the business upon which they were bent would not have been interrupted.

Now, then, you can not always get all the truth or right from one side. Your opinion as well as mine is apt to be a question of the point of view. Tolerance and charity of mind are virtues to be cultivated. You are a Hebrew, Catholic, Methodist, Baptist, Republican or Democrat, largely by accident of birth or environment and not wholly by conviction. So if I may give this talk a name, let me call it " The Other Side of the Shield."

Every generation has its own problems to settle, and it's very true that this generation has some all its own. Among them all, perhaps none is of greater or more vital significance than the old, old problem of the relation of

the man who toils to the man who pays. My view is, of course, naturally somewhat that of the employer, and yet it has been so few years since my immediate interests were those of the worker that I can still know something of the views and feelings of the man who works for another.

In the day not so long ago, when the employer was king of his plant, employers were guilty of some pretty bad breaks and acts. Let's look at a few: arrogance, bad motives, unfair practices, the maintaining of bad working conditions, underhanded dealings with his help and a total disregard for their welfare, less even than for the machinery which made up his plant, for you know a good machine costs money, but you can always get plenty of men for just weekly wage. Of course, I am speaking generally.

About the year 1880 there came into being the union or trade organization, which with steady growth increased in strength until much of the power formerly vested in the hands of the employer passed into the workers' hands. Here we find again an illustration of the fact that too much power is a dangerous thing, for we find that in our workers' hands power has not worked for the best interests of the worker, the employer or the public at large.

Between worker and employer there has been growing a feeling of distrust and lack of confidence. Let me repeat the words of a friend: " Once was the time when the boss could say, ' here's the job, paying so much, take it or leave it.' Now we say to him: ' That job is worth so much money, you pay it or we won't do it,' and he has to pay it." Now, that spirit is all wrong; it's an arbitrary abuse of power which, carried to its logical extreme, spells " strife."

On the other hand, during the war capital said, " We'll pay these wages now because we have to, but after the war is over we'll show these chaps where they get off," and this feeling has gone pretty broadcast over the land. This is wrong, too, for it also spells trouble and discord and a slowing up of industry with all its attendant suffering.

Many an employer feels that a daily wage of $5 is too much for a worker to receive, and many an employee feels that $50,000 a year is too much for the head of any business to receive. In fact, I have just learned of a man who is working pretty steadily upon a plan to form the basis of a law whereby all men engaged in business shall be assured of a return from that business of an amount equivalent to the legal rate of interest on capital invested, and no more.

Many a worker believes that he, being the creator of the article, should justly be entitled to participate somewhat in the benefits accruing from the sale of the finished products.

Some are inclined to feel that the workers of this country are strongly imbued with the spirit of radicalism and are also inclined sympathetically toward the Bolshevist. The Boston police strike, coming as it did so near the State election, created a condition unique in our history. To the minds of many it was a clearly defined issue between unionism and government, and the approaching election was viewed with great apprehension. The result of that election was received with many conflicting opinions. The following morning a friend said: " Well, I guess labor has found that it was not as strong as it thought." My reply was: "You are entirely wrong." I felt then that the election of Governor Coolidge was largely due to the labor vote, and I firmly believed that under the jumper of the man who toils there beats a heart as truly American and law abiding as under the vest of the man who operates any business. And that belief of mine still holds.

American labor is not radical. It is bound to make some mistakes, but mistakes have been made on the other side likewise. I like the spirit of the poem by Edgar A. Guest:

DAN MC CANN DECLARES HIMSELF

Said Dan McCann to a foreign man who worked at the self same bench,
" Let me tell you this," and for emphasis he flourished a Stillson wrench.
" Don't talk to me of the Bourgeoisie; don't open your mouth to speak
Of your socialists or your anarchists; don't mention the Bolshevik,
For I've had enough of this foreign stuff, I'm sick as a man can be
Of the speech of hate, and I'm telling you straight that this is the land for me.
If you want to brag, just take that flag, an' boast of its field o' blue,
An' praise the dead an' the blood they shed for the peace o' the likes of you.
I'll hear no more," and he waved once more his wrench in a forceful way,
" O' the cunning creed o' some Russian breed; I stand for the U. S. A.
I'm done with your fads, and your wild eyed lads. Don't flourish your rag of red
Where I can see, or at night there'll be tall candles around your bed.
So tip your hat to a flag like that. Thank God for its stripes an' stars,
Thank God you're here where the roads are clear, away from your kings and czars.
I can't just say what I feel today, for I'm not a talkin' man,
But first an' last, I am standin' fast for all that's American.
So don't you speak of the Bolshevik, it's sick of that stuff I am,
One God, one flag, is the creed I brag, I'm boostin' for Uncle Sam."

Labor needs, as does every class, loyal and capable leadership. It has suffered from this lack in the past, as has every other class of men. I do not believe that the transition from overalls and inky hands to a white collar and a fountain pen carries with it any noticeable improvement of intellect, or any celestial attribute, as far as the governing or moving impulses of life are concerned. The aims of worker and employer are not so widely different as we sometimes would wish to believe. It must be admitted, however, that the chances of realization are by long odds with the employer.

Organized labor is here to stay. The question as to whether we shall or shall not have unionism in the future is not the issue. The real question is this: What kind of union shall we have? That question is the one

which both employer and employee must settle, and upon that issue depends the happiness of our land. Labor has a feeling that capital is unfriendly toward it. Let us see.

I turn the pages of a weekly publication, to be exact *The Saturday Evening Post,* and my eye falls upon a full page advertisement of a big concern. At the bottom I read in fine print that this is No. 4 of a series of advertisements, and that upon request copies of the entire series will be sent. I make the request and get them. I'm impressed by the bigness of the spirit behind these words. It is a demonstration of a new relation between the employer and employee, which is far removed from unfriendliness. I won't go into them at greater length, but it will pay to write the Hydraulic Pressed Steel Company, Cleveland, Ohio, for the series. You'll be better for reading them, and your outlook will be bigger, for you will find embodied in these advertisements a spirit of fairness on the part of employer and employee, which, given a chance to thrive and grow, will go far toward the quieting of a continual feeling of suspicion which has existed in the minds of both for nearly a decade.

The significant fact in all this is that there is in process of birth a new feeling; we are about to reach a better understanding than has ever existed between these two conditions. Problems like these are never settled or solved by hatred and distrust. Organization is not the answer, but coöperation. Ignorance is at the bottom of much of the evil of the world, and ignorance of the other side is at the bottom of many of the evils of industrial conditions. The light of truth must be turned on if a true road out is to be discussed. Perhaps no more significant indication of the trend of industrial events can be found than John Leitch's plan, which is working out so successfully in many great plants. He has named the plan "Industrial Democracy," based largely upon our national form of government, having its house of representatives from the workers themselves. I simply cite this as evidence of the fact that we are traveling toward a new day industrially and that old relations are gone for good.

Well, we've come to the end of this. Let's see what we have: Like the two knights, both the worker and the employer have rights and views which are right from their respective standpoints. Each needs to know how problems look from the other side. It's useless to have strife, when, speaking generally, each side has a sense of fairness which can be appealed to. Warfare is useless when, eventually, any adjustment is a matter of open discussion, for "there is possible for every man a statement of that truth which he is most unwilling to receive." "The object of power is that we may do more good."

Drain nothing to the dregs, neither good nor evil. Right pushed to the extreme becomes wrong. Press all the juice from an orange and it becomes bitter. If in our dealings with the men we employ we wish to conduct our affairs in a spirit of justness, we must see their side of the shield, in fact, we are going to be forced to see it.

We sometimes feel, I fear, that the big industrial questions do not touch us all. Let us not be deceived, and like the ostrich feel that if we cover our heads danger will pass us by. All industrial problems touch us, for we are citizens of the world which is peopled by a host of individuals.

It's your job and mine to conduct our personal affairs and business in a manner which shall be in harmony with the spirit of the day in which we live. Your attitude and policy settle, so far as you are concerned, the world attitude and policy. So in all our activities, social and business, let us, as good citizens, act in our relations to our fellows with tolerance, with consideration, for all men are born equal. Let's consider as we may, "The Other Side of the Shield."

OH! the job with worn out type,
Long for printer's scrap heap ripe.
Looked as though the office cat
And the devil had a spat;
Looked like dark and evil dream,
Or confusing color scheme.
Looked like—Oh, it makes me sore—
Looked like anything but more!

—*George W. Tuttle.*

CHARTING THE PROGRESS OF WORK

BY WILLIAM A. KITTREDGE
Art Director, Franklin Printing Company, Philadelphia

A Simple but Effective System for the Prompt and Orderly Follow Up of Every Detail of Every Department of the Printing Office.

HOW many difficulties, delays and discouragements in the printing office may be traced to confusion in following through the multitude of orders! The various operations in producing a certain piece of work may be scheduled in a book or on a card system, but in spite of everything delays and hitches occur, especially where there are involved details to be looked after. That had been my experience when it became clear to me that to properly follow up work it would be necessary to have some kind of chart on which all orders could be noted down, together with other details of the kind of action expected, and when.

After a good deal of thought and experimentation a chart was designed which could be tacked up on the wall and by which *every step* of *every order* in the department followed *every day*. This system of charts has now been in use for over a year and by its use the progress of work has been expedited so that we have a minimum number of mistakes and delays.

While our department is the art department of a large printing house handling several hundred art orders every month, the same system is equally adapted to the composing room, the pressroom or the bindery.

On a clear space of wall, near the foreman's or superintendent's desk, put up a board with suitable frame of sufficient size to accommodate a sheet of paper 25 by 38 inches in size. At the top of this sheet should be lettered large enough to be seen across the room, "Progress of Work — August," or whatever the current month happens to be. The sheet is then ruled across, allowing for one quarter inch spaces up and down, and with vertical rules allowing for columns as follows: At the outside left side, the order, instructor, or ticket number; next the name of the customer and the nature of the work, followed by a division of space into columns for every day in the month, with a column at the right for the name of the salesman handling the order and the workman doing the work.

Proper headings are lettered in at the top of columns with figures noting each working day of the month. Such a sheet will allow for entering ninety orders, and when filled another may be put over it to lift up. As fast as orders come into the department, the foreman or his assistant can quickly enter them on his chart, first, the order number, next, the name of customer and nature of the work, and under the proper date the kind of action expected. For further information, the name of salesman bringing in the order can be given at the end of the horizontal line, and as soon as the work is assigned the name of workman can be entered. This is done as orders are received. Any one trying the system will be surprised at the order that results from it and the amount of worry and trouble avoided. If every order is entered one has constantly before him the whole story, a graphic reminder of all things to be done and when. Supposing this to be the ninth day of August, I know on arrival in the morning that the work to be finished today is all listed in the vertical column under the figure 9 of my chart. The men in my department know what work is expected of them by the same evidence, and, being good men, they do their best to meet the schedule promptly.

Occasionally, to be sure, work will be delayed for one reason or another, but the chart affords an opportunity to consult the salesman before the last minute, and through him obtain an extension of time from the customer, which is properly noted under the advanced date. The chart is constant, graphic evidence of work being done, and on it should be noted every step that concerns the department in which it is used.

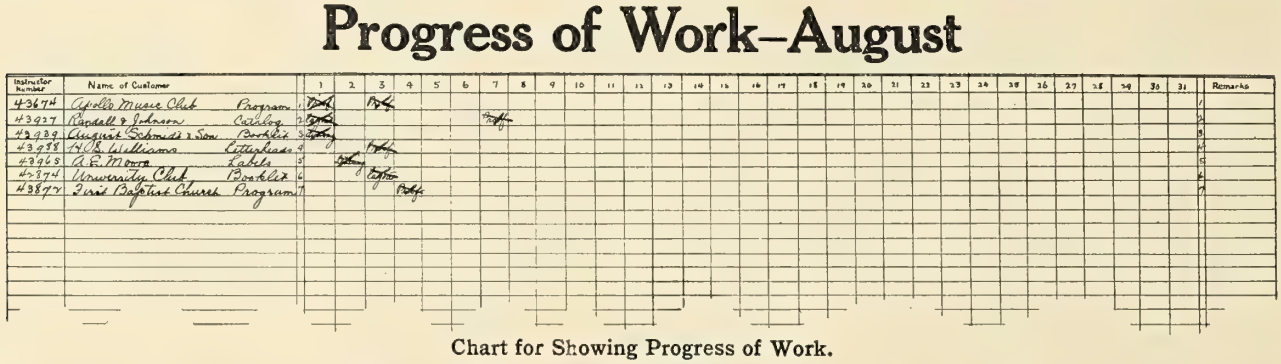


Chart for Showing Progress of Work.

The illustration shown with this article will perhaps give a better idea of the layout than this description. By having the horizontal lines ruled on a ruling machine, the vertical lines can be quickly drawn for the different months. The headings at the top can be lettered with a brush.

The splendid moral effect of this chart system can not be too strongly emphasized. Wherever installed it brings order out of chaos and has a stimulating effect on everybody. When the owner or manager of your plant goes through your department he can see at once that you are "on your toes," having such a complete, up to the minute record in front of you. It is evidence of the volume of work your department is handling.

Quite likely in your plant, as in ours, there are occasional visitors, often important customers of the house. They are impressed by the use of such a chart and will have an added respect for your management of the department. The advertising managers of important concerns have asked for copies of the chart, that they might install it for use in following the work of their departments.

Finally, it is a guaranteed check on every detail connected with every job. As fast as work is completed it is crossed off and every day the chart is brought up to date. With clear eye and unhurried purpose we know that our obligations are every day listed in a single column where every one can observe them.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

DICTIONARIES are called wonder books by a writer who, in a newspaper, invites everybody to read the dictionary for pleasure and profit, and who says that in his youth he chose an unabridged dictionary as his chief reading because that was the selection named by an eminent scholar when asked what he would choose if permitted to have only one book. That writer says he realizes that "every one does not have the flair for examining every word stranger, getting a history of its origin, life, and connections, that is mine." He speaks of his "eagerness to learn what secrets this wonder book held," and says "there is a liberal education in the dictionary for all who would acquire it."

This seems to provide a good opportunity for an apparently derogatory note, which is uttered, however, only to sound a needed caution. Our full word books are really all of them wonder books, because they deal with wonderful subjects, and the subjects are elucidated by experts especially qualified to decide authoritatively, so that even the best lexicographers have to consult a dictionary for information on matters not included in their own departments. Such a mass of itemized work can not possibly fail to show some weaknesses, such, for instance, as are disclosed when we look up the word flair. This word has been in good English literary use half a century or longer, probably at first as French, for in literal sense it is French, meaning sense of smell, scent, and yet no dictionary of English contained the word until the Century in 1890 quoted "a flair which always leads him right," and explained it as figurative, without a special definition. Webster's New International Dictionary treats it a little better, as it gives the definition, "figuratively, discriminating or sagacious sense, instinctive discernment." Even this is not so clear as it could be to explain the use quoted in our first paragraph, which is our commonest use of the word so far as it may be called common. The writer quoted above evidently has a flair which leads his power of discernment beyond the perfectly natural weaknesses of dictionaries, which weaknesses are fortunately fewer now than in the old works. Much weaker and more troublesome is the still frequent idea that no word is good if not in the dictionary.

One of the most curious phases of the making of dictionaries is the omission of much that they might include. All published since 1890 include many scientific and technical words that were formerly excluded; but even now none of them contains more than a comparatively small number of such words now in use. We must frequently exercise a flair for research elsewhere or remain uninformed. A curious example is noted by George P. Marsh in "Lectures on the English Language," in the fourth edition, published in 1872, page 186, as follows:

"In a recent scientific journal I find this sentence: 'Begoniaceæ, by their anthero-connectival fabric, indicate a close relationship with anonaceo-hydocharideonymphæoid forms, an affinity confirmed by the serpentarioid flexuoso-nodulous stem, the liriodendroid stipules, and cissoid and victorioid foliage of a certain Begonia, and if considered hypogenous would, in their triquetrous capsule, alate seed, apetalism, and tufted stamination, represent the floral fabric of Nepenthes, itself of aristolochioid affinity, while by its pitchered leaves directly belonging to Sarracenias and Dionæas.'"

This paragraph would now be expressed with some different word forms, for botanical nomenclature has changed much; but it is typical of the scientific botanical style of writing, paralleled in zoölogy in the inflexion of names to indicate characters more definitively than possible in terms of popular speech, and which style is still prevalent in technical natural history. Lexicographers often preserve this scientific expression to insure accuracy where a plain statement in common language might involve inaccuracy and certainly would entail the use of much more space. Dictionaries differ

in style of definition and in their choice of words for treatment. The Webster's New International, for instance, defines Digitalis as a genus of scrophulariaceous plants, and digitalis as the drug, and enters the adjective under Scrophulariaceæ without separate definition, leaving the latter to the reader's flair for combining the family name with the suffix -aceous, which, as also others, it enters in its own alphabetical order. Webster's International defined the adjective scrophulariaceous, including in the definition the name Scrophulariaceæ, but not entering the name separately, and defined Digitalis only as a genus. Webster's Unabridged gave Digitalis as a genus, saying nothing of the drug, and had no mention of the family or of its adjective. The Century mentions the medicinal use in treating the genus and defines the family under the name Scrophularineæ and the adjective separately. The Standard defines the drug digitalis first, then the genus, and defines the family with the adjectives in the same paragraph without definition.

We seem to have been in danger of losing our hold on our customary regularity of order in notation of curiosities, but will now resume that order with some remarks on danger and its history and connections. No ordinary use of this word would lead any one to think it originally meant mastership, dominion, or authority, or that it is what philologists call a doublet of such words as demesne, domain, dominion, and dame; yet it is but another form from the same Latin which gives us all those words. We use the word danger with greater latitude than most dictionaries ascribe to it in their definitions, for they commonly restrict it to exposure to evil, whereas we may not ineptly apply it to good effects, although such application is generally with a negative; we frequently say there is no danger of something favorable happening, meaning simply that it is improbable. The most curious fact about this word is that in its original use in English it meant not danger as we understand it, but feudal power or authority, and later hesitation or reluctance. Another curious fact is that there is so much danger of misunderstanding our greatest poet when he makes Portia speak of Antonio standing within Shylock's danger, which means in his power to inflict injury, but is often thought to mean in his debt.

We encounter a curious freakishness in Webster's New International Dictionary when we look up the word data. It is not found in the regular order, so we must have a flair for looking further, which sends us to a section in small type at the bottom of the page, where we are informed that data is the Latin plural of datum. This adds to the inconvenience of such arrangement the inference that there is an English plural datums, but in fact there is none, and we feel that, as datum is little used in English, we would be better suited by a full definition of data, which is much used. Many similar words have English plurals as well as Latin ones, but this has not. We have never known a mention of datums, but many of data. All dictionaries give the definition to the singular form, but the one named is the only one that calls the terms in which datum is most used phrases, as datum line, datum level, datum plane, datum point. All other dictionaries make these so called phrases hyphened compounds.

PENNSYLVANIA'S FIRST PRINTER, AND CHAMPION OF THE LIBERTY OF THE PRESS

BY JOHN T. BRAMHALL

THE familiar picture of young Benjamin Franklin, the peripatetic printer from Boston, walking along Market street, Philadelphia, munching a roll, might be matched by another, forty years earlier, of a youth of nineteen, fresh from London (having come with the proprietor himself in 1682), picking his way among the stumps of the clearing marked Philadelphia on his blueprint, and bearing a printing press upon his back. The printing press is metaphorical, but not without warrant of fact, for William Bradford had brought his press with him at Penn's own request. But if he nourished an ambition to start a newspaper he soon abandoned it, both for lack of circulation and for the absence of human interest features in the community. There were no bakeshops for the sale of penny rolls, and Bradford had to earn his hoecake while preparing copy for his premiere, which was issued in the fall of 1685 with the learned title *Kalendarium Pennsilvaniense,* or *America's Messenger,* which showed him to be an advertising man as well as an editorial writer. But alas! he made a break at the start, for, opposite the date which marked Proprietor Penn's official entry, and his own, he had put: "The beginning of Government here by the Lord Penn." The offense was rank, literally, and the Quaker council haled the printer before them for discipline, sternly admonishing him "not to print anything but what shall have license from ye Council."

Bradford's next issue was "An Almanack for the year of the Christian account 1687 . . . By Daniel Leeds, Student in Agriculture." The imprint is noticeable as indicating that Philadelphia was not yet a city of residence or of business, and that Bradford was probably at Chester, a few miles lower down on the river. It reads: "Printed and sold by Wm. Bradford, near Philadelphia in Pennsilvania, pro Anno

1687." But here was more trouble for the printer. The student in agriculture had introduced some unsavory matter, intended to be facetious, in reference to the Friends' meeting. The printer was again admonished and the offending issue was called in. The student in agriculture went back to his profession, and letters lost a brilliant advocate. For the next two years the printer's time was employed on maxims of moral and religious duty, rules of husbandry, another almanac, times of courts and fairs, " The Temple of Wisdom " (the first printing of Bacon in the new world), and a proposition to print a Bible, " accompanied by the Book of Common Prayer," this latter a remarkable proposition for a Quaker community and not productive of subscriptions. But Bradford's most important work was the following:

" The Excellent priviledge of liberty and property being the birth-right of the free-born subjects of England. Containing I. Magna Charta, with a learned comment upon it. II. The confirmation of the Charter of the liberties of England and of the Forrest, made in the 35th year of Edward the first. . . . V. And lastly, the Charter of Liberties granted by the said William Penn to the freemen and inhabitants of the Province of Pennsilvania and Territories thereunto annexed, in America."

It appears that some differences having arisen (in 1689) between Deputy-Governor Blackwell and the people regarding their respective rights, the people's party engaged Bradford to print the charter, which appeared without any imprint. Its origin was not difficult to guess, as there was not at the time another press nearer than Boston. Now the printing of the charter was a high crime and misdemeanor, even in Quaker Pennsylvania, and Bradford was haled before the Governor and Council for printing without license. The printer stood upon his rights and refused to accuse himself, demanding the accusation and the evidence. We can imagine the Governor, in his big wig and staff of office, addressing the poor printer thus:

" Sir, I have particular order from Governor Penn for the suppressing of printing here, and narrowly to look after your press, and I will search your house, look after your press, and make you give in £500 security to print nothing but what I allow, or I shall lay you fast."

But Bradford refused to be intimidated, or to admit the printing, maintaining that the charter of the province had already been printed in England. " By whose order? " demanded the Governor. " By express order of Governor Penn," replied the accused, and the proceedings seem to have come to a stop, for there is no record of any condemnation.

In his Settlement of Germantown, Judge Pennypacker records that in 1690 Robert Turner, William Bradford, Thomas Tresse and William Rittenhouse had formed a company for the purpose of erecting a paper mill on the Wissahickon, and Samuel Carpenter, a wealthy merchant of Philadelphia (who is elsewhere referred to as Bradford's financial supporter, who accompanied him to New York), had agreed to convey to them twenty acres of ground upon a lease for nine hundred and ninety-nine years at a rental of five shillings per annum. The mill was built, but the lease was not executed. Bradford wrote to London, in November, 1690, " Samuel Carpenter and I are building a paper mill about a mile from thy (flax?) mills at Skulkill, and hope we shall have paper in less than four months." After going to New York, in 1697, Bradford leased his one-fourth interest for ten years to Rittenhouse and his son upon their undertaking to furnish him with " Seven ream of printing paper, Two ream of good writing paper, and two ream of blue paper " every year during the term. He was further to have the refusal of " all ye printing paper that they make and he shall take ye same at ten shillings per ream." Bradford parted with his interest in the paper mill in 1704, but retained the benefit of his lease, and for twenty years all the American paper used in Philadelphia and New York was supplied from the Rittenhouse mill on the Wissahickon. It must have pleased the Quakers in New York province to see all the official printing done on paper that bore the trefoil and Pennsilvania water mark.

Bradford, tired out and probably at his wit's end for occupation (the people not responding to his offer to print the Bible and Book of Common Prayer, and the Government, at whose invitation he came as public printer, refusing to allow him to publish the organic law), declared his intention of returning to England. The Friends, however, reluctant to lose so valuable an ally, and a promising young man of " the meeting," " agreed to grant him, besides all the business they could throw in his way, a yearly salary of £40, and to take at least 200 copies of all books published on the advice of Friends." So he stayed on. The Quakers must have kept him busy, for we find sixteen titles recorded from his press in 1692.

They gave him, however, one job too many. The dissension between George Keith and his followers on the one hand and Mennonites and Quakers acting together on the other hand, was at its height. The Mennonites, it may be observed by way of parenthesis, who were mostly settled in Germantown, had no church of their own, and being very liberal in their ideas usually worshiped with the Quakers. Suffice it to say that there was a cleavage, arising from the trifling episode of said Keith calling Dirck Op den Graeff (who happened to be a burgess of Germantown, and hence a justice of the peace, and inferentially an officer of the State) " an impudent rascal," and resulting in a separation of the Mennonites from the Quakers, in lasting discord in the Quaker body itself, the foundation of the Episcopal church in Pennsylvania, the depriving of William Penn of the control of the province of which he had been the settler and proprietor, and a declaration of the liberty of the press that had far reaching consequences on both sides of the Atlantic.

It was a church quarrel to begin with, but that was the way printers often got their hands burnt in those

days. I shall give no more particulars than sufficient to explain Bradford's connection with the affair. Keith and his party were disciplined by the quarterly meeting and appealed to the yearly meeting in London. Meanwhile, as was the custom of the day, they put out a pamphlet justifying their insurgency. This was published anonymously, but as there was but one printer in the colony no finger print was necessary to indicate the perpetrator. Bradford was arrested, the record of the case having been fortunately preserved:

Whereas William Bradford, printer, and John McComb, taylor, being brought before us upon an information of Publishing, Uttering and Spreading a Malitious and Seditious paper, intituled An Appeal from the twenty-eight Judges [those who condemned Keith and others in what he called "their spiritual court"] and to the Spirit of Truth and true Judgment in all faithful Friends called *Quakers* that meet this yearly meeting at Burlington [Pa.] 7mo., '92. Tending to the disturbance of the Peace and the Subversion of the present Government. Etc. 24 August, 1692.

Following the imprisonment of Bradford and his friends, a "Private Sessions" was called of the county court and was "holden" by six justices, all Quakers, who, to put a better complexion on their proceedings, requested the attendance of two magistrates who were not Quakers. As it quickly appeared that the object of the prosecution was to condemn the accused without a hearing, the two magistrates refused to have any concern in it, and left the court, which adjourned. Later, Bradford and McComb appeared and requested that they be brought to trial, pleading that it was very injurious to them and their families to remain in confinement. The presiding justice demanded "what bold, impudent and confident men were there here?" Bradford answered, "We are here only to desire that which is the right of every free born English subject, which is speedy justice, and it is strange that that should be accounted impudence, and we impudent fellows therefor, when we have spoke nothing but words of truth and soberness, in requesting what is our right."

The trial was put over to the next term when Bradford was placed at the bar. The presentment was read, the substance of which was that the pamphlet called "An Appeal" had a tendency to weaken the hands of the magistrates; and Bradford was presented as the printer of that seditious paper. He, as in the case of the charter, refused to admit the printing, demanding proof, and moreover insisted that the jury were judges of law as well as the fact; that they were to find, not only whether he had printed the paper but "they are also to find whether this be a seditious paper or not, and whether it does tend to the weakening of the hands of the magistrates," as charged. The jury debated forty-eight hours but could not agree, and again the next day, and still not agreeing were discharged. The court was mighty wroth, it being in December and the judges convinced that the delay was a trick to freeze them, the case was again put over. Bradford petitioned in vain for his "utensils" and a discharge, but was sternly refused. Next court being come, Bradford again appealed for discharge, asking "whether it be according to law to seize men's goods, and imprison their persons, and to detain them under the terror of a gaol one six months after another, and not bring them to trial unless requested by the imprisoned? And whether, when a jury is sworn, well and truly to try, and true deliverance make between the Proprietor and a prisoner, it is not illegal to absolve them from their oaths, dismiss them, and put the cause to trial to another jury?"*

Finally some of the jury plucked up courage to ask for the evidence, and they were told "it was in the frame." They asked to see the frame, and it was brought in and set upon a table. The jurymen, being unable to read type upside down, one of them stood the chase up and another poked his cane through it, and lo, the evidence was destroyed, to the wrath of his excellency, the Governor.† The charge of sedition was abandoned, but the court held on to his tools of trade until finally, at the end of April, 1693, the following order was entered:

Upon reading the petition of William Bradford, Printer, directed to His Excellency, wherein he did set forth that, in September last, his tools and letters were seized by order of the late rulers, for printing some books of controversie, and are still kept from him, to the great hurt of his family, and prays reliefe — His Excellency did ask the advice of this Board.

The several members of this Council being well acquainted with the truth of the petitioner's allegations, are of the opinion and do advise His Excellency to cause the petitioner's tools and letters to be restored to him.

ORDERED that John White, Sheriff of Philadelphia, do restore to William Bradford his tools and letters taken from him in September last.

Bradford, sick of the bickerings of the Quakers, their insistence upon censoring "what may concern Friends or Truth before printing," and of the repeated arrests and seizure of his "letters and tools," decided to move on. The revolution of 1688 had upset Governor Dongan's ukase against printers in New York, as it seems to have checked Blackwell's high handed proceedings in Pennsylvania. The printer of the Pennsylvania charter lit upon this want ad:

March 23, 1693. Resolved in Council, that if a Printer will come and settle in the city of New York for the printing of our Acts of Assembly and Publick Papers, he shall be allowed the sum of £40 current money of New York per annum for his salary and have the benefit of his printing besides what serves the publick.

And so, the Friends and their printer having settled all accounts and solemnly shaken hands, William Bradford turned his back upon the city of brotherly love and made post haste to New York. Indeed, he must have run his horses hard, for we find his name enrolled in "A List of all the Officers employed in Civil Offices in the Province of New York in America, the 20th of April, 1693," as Printer to the King, a position which he held with honor and some profit for fifty years.

*From a pamphlet entitled, "New England Spirit of Persecution, transmitted to Pennsilvania, . . . Giving an account of the most Arbitrary Proceedings of that Court," summarized in Isaiah Thomas' History of Printing in America.

†This defense, in the opinion of Gulian C. Verplanck, of the New York bar, contributed directly to the passage of Fox's Libel bill by parliament, but as this did not take place until 1791 it is difficult to see the connection. There can be no doubt, however, that Bradford's manly defense before the Governor of the province in these two important cases was keenly watched by the advocates of the liberty of the press.



An excellent demonstration of the possibilities of the two color process plate. Engraved by the West Coast Engraving Company, Portland, Oregon, for use in *The Saturday Evening Post*, in connection with an advertising campaign prepared by Botsford, Constantine & Tyler for the Oregon City Woolen Mills.

EDITORIAL

A RECENT bulletin from the offices of the Typothetæ of Washington, D. C., Incorporated, contains the following pertinent statement: "Let *quality* be your guiding star in steering your business craft through the sea of commerce. The shoal of quantity has wrecked many a promising ship. A good message poorly printed on cheap stock dies a sudden death in the waste paper basket and is quickly forgotten, while a poor message well printed on good stock will attract and hold the attention, thereby making what may be a poor message effective. What is worth doing at all is worth doing well. Never put out a job of printing that you would be ashamed to admit was your product." Read this over again, carefully, and let it sink in deep.

PUBLISHERS of country or "home town" newspapers have much to gain by coöperating in the "Subscribe for Your Home Town Newspaper" week, which has been set for November 7 to 12, and which will undoubtedly be under way by the time this issue reaches most of our readers. But why confine this work to only one week? It seems to us that the publishers should find it to their advantage to continue the advertising they will do during this week and keep it up indefinitely. The "home town" papers need to be advertised more than they have been, and the publishers should capitalize on the start they make and not let it die out.

ASK twenty-five men how business is and you will get just about twenty-five different answers. Read twenty-five reports on business conditions, and you will get just about twenty-five different opinions. One train of thought, however, seems to underlie practically all of the favorable expressions offered, and that is that those who are not complaining about business being bad are the ones who are working the hardest to get it. Another line of thought expressed is that those who are complaining about poor business are comparing the present conditions with those that prevailed during the abnormal period, the peak period, of one or two years ago, instead of with the real normal period just prior to the war. The race is always to the swift, and those who are putting forth the hardest and most intelligent efforts to secure business are reaping the rewards.

The Federal Trade Commission's Attitude Toward Uniform Cost Accounting

The attitude of the Federal Trade Commission toward the adoption by trade associations of methods for securing uniformity in cost accounting has been the subject of considerable comment, and not a little uncertainty. Evidently an erroneous impression of this attitude has prevailed in some instances. That the Commission is not adverse to the promulgation of uniform methods for finding costs of production is shown in an unofficial expression recently made by the acting chairman to E. W. McCullough, manager of the Fabricated Production Department of the Chamber of Commerce of the United States.

Mr. McCullough had presented the question: "How far may a trade association go in a uniform cost accounting system?" In explanation of his question he stated: "We refer to a standard plan or methods which may be developed and used by the producers of a certain line whereby they figure their costs by the same rules, including in them the same elements, and differing only in results because of the variance in size of plants, equipment and local conditions — uniform as to fundamentals. Is there any reason why such a system may not be developed and used lawfully by an industry? Again, if only conversion costs be dealt with, is there any legal bar to the collective study of costs by the members of an industry using such a uniform cost system?"

Nelson B. Gaskill, the acting chairman of the Commission, in reply to Mr. McCullough's question, stated that the Commission "is strongly in favor of such work, provided it is done scientifically and accurately, and is not used for ulterior purposes in violation of the law." "No governmental agency in this country," said Mr. Gaskill, "except possibly the Treasury Department, has had so much occasion to observe the existing defects in cost accounting methods, but the Commission is glad to record its opinion that there has been, on the whole, a considerable improvement in recent years. The work of this Commission would be greatly facilitated by further improvement in cost accounting methods, and also, in fact, by a greater uniformity in methods, provided proper methods are chosen as the models."

In another paragraph of his communication, Mr. Gaskill stated: "There is evidently nothing illegal in such a practice, but it is always well to remember that, though innocent in itself, it has sometimes been perverted to serve the ends of collusive price control, and when it is so used, no matter whether directly or indirectly, then restraint of trade is involved."

It is interesting to note a few other statements made by Mr. Gaskill in elaborating on his expression: "The conception of the Commission is that the efforts of a trade association to educate the individual member in the application of sound principles of cost accounting in his individual business are proper; but that any subsequent effort of the association to reduce the individual costs to

an average or uniform cost basis and to procure the use of the group standard as a basis of price making by each of the individuals in the group is improper. The individual must fix his own cost and his own margin. The group may not attempt to substitute a group average or standard, either of cost or margin, for the individual's figures, without being in peril of becoming classed as an unlawful combination."

As regards how far an association may go in acting as the medium of exchange of cost data among its members, Mr. Gaskill stated that this can be determined only after a decision is rendered by the United States Supreme Court in a case which is now pending.

There is much of interest in these excerpts from the statement made by the acting chairman of the Federal Trade Commission, particularly in what he says about considerable improvement being made in recent years, and also that the work of the commission would be greatly facilitated by further improvement and greater uniformity. It is clearly evident that the printing industry has made far greater progress in the years since the educational work in cost finding was started. Printing as a business is on a far firmer foundation. Thus the work of the various associations of printers has been productive of results that have proved beneficial, to printers individually and to the industry as a whole. The work is not yet finished, for there is still much to be done, and printers must keep in mind the fact that they will benefit directly in proportion to the effort which they put forth for the welfare of the entire trade. In an industry such as printing it is essential that there be uniformity in methods of finding costs of production, as there is no better way by which the business can be stabilized.

Higher Standards in the Printing Industry—The Human Element

The following was submitted to us by Dr. Robert L. Leslie, who at present is in charge of the proofroom of the Carey Printing Company, of New York city, where he has the supervision of the proofreading of some of the finest magazines produced today. It appeals to us as being so good, and right in line with present needs of the industry, that we use it editorially to give it additional emphasis. Dr. Leslie is a graduate of Johns Hopkins University, and has supervised the printing of a large number of important text books, hence he is thoroughly conversant with the requirements of printing and his statements should carry weight.

" Nearly every large and medium sized printing plant in this country has installed a cost system, and has improved its methods of keeping an accurate cost of the finished product. This improvement has gone a great way toward taking the printing industry from the chaotic and ofttimes ruinous practices that have existed, and has placed the industry on a surer footing and on a sounder economic basis.

" The installation of the cost systems showed many leaks, and the anxiety to stop the leaks has caused the various offices to attempt efficiency in its various forms. This article is primarily written to warn the overanxious that ' too much efficiency ' will eventually mean ' very little work.' To be efficient and proficient is the best thing that can happen in the printing industry.

" Instead of knowing the difference between a *craftsman* and an ordinary ' reprint ' compositor, the business office is simply interested in how many ' chargeable hours ' there are on each job. This method is not only discouraging to the printer who really loves his work and takes an interest in the ' art preservative of all arts,' but will produce a generation of printers who are mere automatons.

" In the large office what do we find? First of all, there is the ' apprentice question,' a problem that is not easy to solve. The large plant is divided into various sections or departments. We have advertising, job, magazine and book departments, and each department has boys as apprentices. The boy after having served the required term is graduated into the journeyman class and is very far from being a printer.

" The average printer is a printer (forgive the expression) because somebody insisted that his son learn a trade. He may as well be a plumber or a longshoreman. I mention the last two as distinct trades requiring more muscle and brawn, and less gray matter. The printers' calling is more of a profession. He must learn to use his esthetic sense, he must know how to spell well and have a broad knowledge of things and of the world. In short, a printer is a lover of the arts and helps give expression to them.

" After an investigation I find that the percentage of men who have had good academic training is practically nil in the composing and press rooms of New York city. A very small proportion have been graduated even from grammar school. Very few indeed can give a short sketch of the invention of printing. The greatest weakness I find is the lack of interest in the work in which they are employed.

" Some foremen and executives are, I am sorry to report, a great drawback to the production of fine printing. I have found some executives who were perfectly ignorant of what constitutes fine printing. It is up to the executive to make his men feel that what they are doing is a credit to the typographic arts.

" The printing industry needs to be reawakened. A better caliber of men is wanted to make the industry the greatest in the world, the position to which it is rightfully entitled. This era is a new epoch for the printing industry. The tobacco chewing bodkin manipulator must make room for the higher forces that will bring to the art of printing their best thought and interest.

" Make every printing office a university for higher education in the typographic arts. Do not discourage the man or apprentice because he makes a layout before he starts on his job. Give words of cheer and encouragement to the apprentices. Every employing printer and every employee will find a greater interest in the work that they are doing. Have every compositor take an interest in the ' little fellows ' so they will feel that they are of some use outside of pulling proofs and running errands.

" It should be the printer's ambition to inculcate into the minds of his men and his customers the realization that every piece of printing is a specimen of the work of that particular plant.

" Remember the slogan: *The Printing Industry Is the Greatest in the World.*"

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author, "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Introductory

It is not without some fear and trepidation that the writer undertakes this series of twelve articles, in which he will endeavor to cover the complete course in direct advertising for the printer. The reason for that feeling is pertinent to the problem, and an understanding of the reasons will aid our readers in getting a firmer grasp on the principles, so the writer asks your indulgence for what appears to be a digression.

You can think up a new idea, a new form of publicity, a new application of any old form, and take it to an advertiser or an advertising agency, and while they may not literally fall upon your neck and weep with joy, you are bound before long to get a cordial hearing for your idea and eventually, if it has merit, you can sell it and make it successful.

That is because the advertising agency business and the business of the clients of the advertising agencies have been built in many cases by *outside viewpoint*. There is, without a desire to trot in a few big words, a more scientific approach in these fields and less of the arts and crafts; whereas in the printing industry the latter element — the arts and crafts idea — has predominated.

You take a series of booklets, folders, enclosures, etc., to an advertising man and his first thoughts or questions are: "What is the plan behind them?" and "How well did they produce?"

You take exactly the same series of specimens to the average producer of booklets, folders, enclosures, etc.— that is, to the average printer (note there are quite a growing number *above the average* and we hope by this series to make more of them) — and the first thoughts or questions will be: "How well are they printed?" and "How *many* of them were produced?"

This makes it hard for the writer, therefore, in undertaking this series not to apparently be patting himself on the back, not to be setting himself up as a "great I am" and able to "tell more about the printing business than I know and I have been in it all my life!"

This state of things is not chimerical either, for as this is written a really brilliant printer planner of direct advertising in a certain section of our country is being most roundly censured by some fellow printers, not especially good on the planning, because he was immodest enough to remark in public, without any puffery of his ability, about some of the things he had done.

The principles which will be clearly set forth herein are workable; they have been utilized in the selling of practically every product from charity to celerity (in typewriting); from selling the stocks of giant mail order houses, as well as putting some pygmy specialties in a favorable light; from things for tiny tots to technical things for the terribly technical — as well as for the actual *sale of printing*.

In the preparation of them the writer has called freely upon printers of all classes, and has been several years in the closest touch with the growth and development of direct advertising, which brings us to a concrete instance that happened just before this was written. It is a word for word extract from a letter written by the chief executive of a nationally known printing organization. It was written to one of the men working on a convention of interest to printers and by him shown to me with the comment: "If every printer from whom we buy had this frankness there would be a great development in direct advertising." With the promise of not revealing the name or location of the writer of the letter I copied the following paragraphs verbatim, as it is right in line with the thought we desire to emphasize in this first article, which must necessarily lay the foundation for the remainder of the series. As you read it bear in mind that it was written by a man of experience both in the advertising and printing business, a man who is the chief executive of one of the best printing houses in America from the standpoint of physical production, the writer would say:

> It is my purpose to go to the convention, and I have a serious purpose. I am supposed to be more or less of an expert on direct advertising, and as matter of fact, I know very little. In general, direct advertising I am afraid is not very well done by me or by those whom I know.
>
> Many years ago I was in the advertising agency business, which was then just emerging from a very haphazard and unscientific basis. Today, notwithstanding all the bunk and bull, there is a certain scientific basis to the business of the good advertising agent. Direct advertising some day will follow suit and reach a higher plane — I think it is even now on its way.
>
> Direct advertising ought to be an efficient and an economical way to sell many kinds of merchandise. As at present practiced, however, it seems to me that there is a screw very decidedly loose in its distribution. Most makers of direct advertising know how to do good printing, and some of them are good at planning and at writing striking and readable literature; but, when the time comes to set this literature at work, to tell it where to go, to set the message at work and in the right place, most of them, including myself, throw up their hands.

If every reader, therefore, will approach what is offered in this department in this issue and each issue hereafter in the spirit of the paragraphs just quoted, we shall all be doing a lot to put direct advertising upon that higher plane, for what the writer sets forth comes from seventeen years of study of the subject, and with the most hearty support and coöperation of literally hundreds of specialists.

To make the point clear, suppose the publisher of the *Never Heard of Before Weekly* dropped into your office this morning and said: "My ability to advertise your product is the equal of the *Saturday Evening Post*," would you believe it? No, neither would any buyer of advertising space who

knew only the names of the leading publications. Yet printers all over the country print upon their letterheads and in their other forms of advertising: "Let us tell you how to make more money out of printed advertising." In many cases they go even further and set themselves up as the equals, figuratively at least, of any "Saturday Evening Post" in the printing and direct advertising business.

When the writer was advertising manager of a certain well known advertised product he devoted his spare time for a long period to writing syndicated "copy" for a certain house. Imagine his surprise one day to receive a solicitation for business along this line: "We can help you with the advertising of your firm's product. For example, call upon our service department to produce copy for you. As an evidence of what we can do in the copy line look over the little booklet enclosed herewith. It is an example of Borrow & Steele's *service.*"

The interesting and pat part of the incident is that *the writer wrote every word of the little booklet which was enclosed.* Borrow & Steele's service had been merely to buy the publication rights of that syndicated copy for their section of the country. Unfortunately they did not know where the syndicator thereof had gone to buy his copy. It was foolish in the extreme in this instance, but do not overlook the fact that the solicitation in any case was based upon a false claim.

The Principal Difficulty With Direct Advertising

These incidents are cited to strengthen, if possible, the facts that we shall now present by showing the need for every printer in this country who aspires to produce direct advertising (which includes house-organs, etc.) having some one in the firm or among the employees whose business it is to become an expert on the subject of direct advertising, whose duty it is to make a practice of studying the planning of direct advertising for themselves as well as for their clients.

The principal difficulty with the direct advertising of printers is exactly the same as the principal difficulty with the direct advertising of the average user—*lack of continuity.* Napoleon is credited with the following statement, and every printer interested in direct advertising for his own business or to sell to others should reprint it in thirty-six point Caslon and keep it ever before him:

"In campaigns every move must be analyzed and prepared in advance and in relation to every other move; all must be directed toward the common goal. Groping tactics, halfway measures, lose everything."

Some printers bewail the success of the general magazines, which have their place in the advertising world just as has every other reputable medium, without stopping to consider why they are successful. They base their success, in whatever degree they have it, upon the fundamental of *continuity.* Their success from an advertising standpoint for their advertisers is largely based upon the *continuity* of the advertising by the advertisers, and their success from the editorial standpoint is entirely a matter of choosing the right policy and then sticking religiously to it. Readers buy magazines on the newsstands because they feel that in the current copy they will get the same continuous appeal that they had in the preceding issue. Otherwise prosaic parsons might find the *Atlantic Monthly* suddenly printing super short skirted flappers.

Do not mistake the writer's meaning. The printing industry is not alone in this failure to make direct advertising campaigns continuous; the same fault is evident all along the line, but it remains in the hands of the printers to correct this. They must cease getting out spasmodic campaigns themselves; their house-organs must come out not "now and then" but regularly upon a fixed publication date.

In the early days, and even yet in the case of many of the technical, trade and class magazines, the rate cards make it much cheaper to have a continuous campaign. Not only do they urge their advertisers to continuity, but they make it to the interest of their pocketbooks to do so.

Fig. 1, reproduced on this page, through the courtesy of D. Appleton & Co., copyright holders, shows you graphically the steps necessary in planning direct advertising campaigns so as to make for *continuity.* It can be used as a check up chart against your own advertising and that of your clients. But note that while we stress continuity this is not synonymous with monotony. No fixed rule can be laid down as to

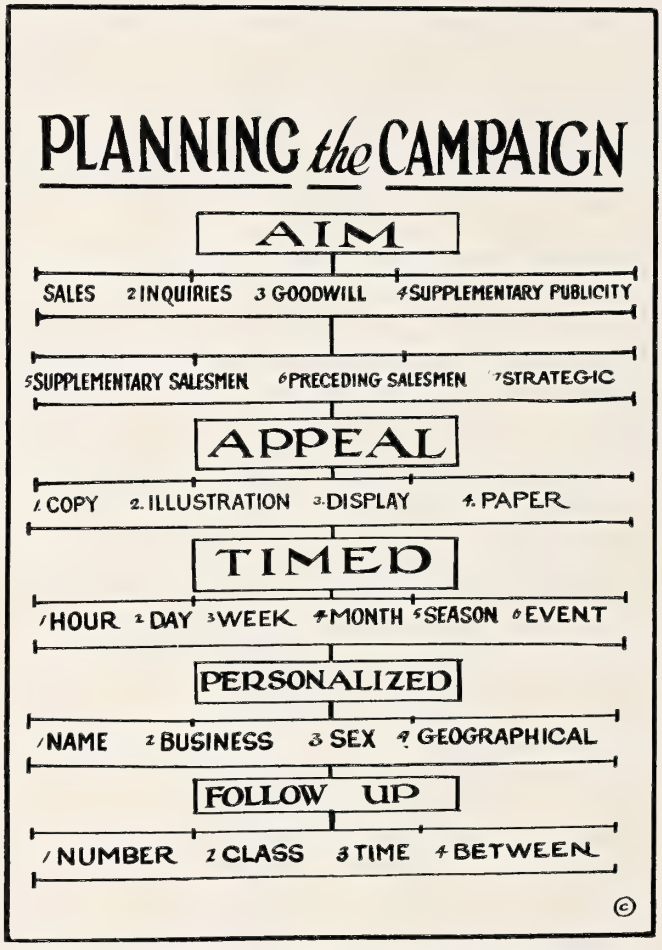


Fig. 1.—A graphical portrayal of the points to be considered in planning a single piece or a campaign of more than one piece of direct advertising. Copyrighted, 1921, by D. Appleton & Co. Reproduced by permission.

which physical form of direct advertising should be used in any particular campaign of your own or for your clients. The first big thing to consider is the *aim* — what is the campaign to accomplish. As the chart shows, there are seven major aims: (1) Sales; (2) inquiries; (3) good will; (4) supplementary to publicity; (5) supplementary to salesmen; (6) preceding salesmen; (7) strategic.

Very few printing concerns, and comparatively few other concerns for that matter, utilize direct advertising to make sales — for the mail order business, in other words. Most printers utilize direct advertising for one or more of the aims mentioned above, excepting sales. Of course, one piece, or a campaign, may use several different aims. An example of the strategic aim would be to offset some move of your competitor and keep the news from that competitor until the last moment. Advertising in a trade journal would instantly tell the news to the competitor, of course.

As to the aim you choose for your campaign, this will be changed somewhat by what competitors are doing in reaching the same list; by what direct advertising reaches those same prospects from other and non-competitive sources; and while

avoiding monotony here are the five main methods of getting an appeal of continuity: (1) Use of same style of lettering for trade mark, trade name, company name, etc.; (2) use of same color or colors throughout campaign; (3) use of same *style* of copy, or illustrations, or other such element; (4) standardized border, tint blocks, etc.; (5) utilization of a trade character, as one truck company had a series of enclosures written by "Driver Dan."

But back of it all, *continuity* is possible only with a plan. As shown by Fig. 1, in addition to the *aim,* there must be an analysis of *appeal;* analysis of *time* of appeal or re-appeal; analysis of effect of *physical* and *mechanical* factors upon an appeal; and analysis in advance of possible success through tests.

Taking up specifically the matter of analyzing the *aim,* the habit of "creating a campaign" should not be cultivated, but *keep ever before your mind's eye that you want to do some one thing,* and plan your campaign to that end.

No one would call upon an architect and say: "Build me a seven story building over on Steenth street. Draw your plans accordingly." No one would call upon a lawyer to draw a contract in these terms: "We have some fine printing here, draw me up a contract for selling it." To the architect you would expect to add what the building was to be used for, whether a residence or a factory; and to the attorney you would expect to explain to whom you wished to sell the printing, how much there was of it, terms of payment, etc.

This sounds ludicrous, but day in and day out direct advertising campaigns are called for by manufacturers, retailers and others, with the printer, advertising man, or direct mail specialist given no more definite instructions than the ridiculous ones quoted above.

A decision to use direct advertising to pave the way for salesmen would be foolish if the advertiser really had not planned to have salesmen. An analysis of what other firms in the same field are doing often leads to hitting upon the idea which will make it successful. R. W. Sears, of Sears-Roebuck fame, got a flying start by a decision to send the company's catalogue free at a time when all other mail order houses were charging $1 each for their catalogues.

This analysis of aim or purpose frequently becomes an analysis of the aim or purpose of the business itself. You must first understand thoroughly what you have to sell; know thoroughly the field in which the product can be profitably sold; and then you can put into writing your method of distribution, the direct advertising, and other mediums to be used in presenting the product to the public chosen.

Far too many printers' campaigns endeavor to cover the entire country, when they can sell profitably only locally.

The writer believes Fig. 1 is self explanatory as to methods of appeal, and the time of the campaign — though accurate timing is not an assured fact as yet through the postoffice department. Briefly, do not get a mailing piece into the hands of your prospects on a busy Monday morning, especially following a holiday, if you would have it get the maximum of attention. Which brings us to the underlying principle of the planning of all direct advertising — whether to sell printing or to sell printing presses; how to make the appeal as *personal* as possible to the prospect.

The lingerie advertisement appearing in *Sexy Stories* (a monthly magazine) is "at home," for the reading matter has led the reader to expect that the boudoir accouterments may be advertised. This is an overdrawn example of personalized appeal, which has been taken from another field.

If you would sell the ice cream field, for example, as I know one printing firm is now endeavoring to do, analyze that field until you talk in the language of the ice cream vendors. Attend their conventions; read their trade journals; become one of them. Then you can go beyond the original and simplest form of personalization, the addition of a prospect's name to a letter, booklet, folder, etc. You can personalize by his business, and perhaps add an appeal to the men, women or children in the field, and then add a final touch, for instance, by quoting a neighboring ice cream vendor. Or, to make it concrete, suppose in the ice cream field we are able to get out a booklet showing how this printer produced direct advertising which sold more ice cream for Nicholos Cristopolous, of Main street, Gopher Lake, Minnesota, then this piece could be mailed as a personal appeal to all the Greek ice cream vendors in the Minnesota territory.

The same principle can be and should be applied in the *planning* of any and all direct advertising which is to rise above mediocrity. For too long now printers have permitted the filled in form letter to be almost the only form of *personalized* by name direct advertising, instead of realizing that the principle might be applied to all physical forms of printing.

Making the booklet or other piece appeal to one of the sexes is, of course, elementary, but changing that appeal to apply to the slim, stout, short, fat, aged, or youthful, as the case may be, makes the direct advertising more successful, simply because it is more personal.

Why is this?

Because it is a fundamental law of nature that self interest is implanted in all of us.

The big step forward in direct advertising referred to in the paragraphs quoted on page 195 from the prominent printer, will come when printers realize that they are the publishers or producers of a form of advertising — a medium — when they realize that direct advertising is effective just in so far as it is planned.

It is the writer's hope that in this opening article, which is necessarily somewhat general, he has made it clear that the first step in the preparation of any direct advertising is planning; and planning presupposes time for study and preparation, and from that point on the success is judged only by the *continuity* of the campaign.

A young man, knowing little about printing, went into a strange territory, bought a printing establishment which was broken down and out of date. That was only a few years ago. Today the plant is housed in a beautiful new building, the equipment is of the best, and the firm is successful as a big producer of direct advertising. How was it done?

He started a house-organ; he published it regularly and continuously, and he followed it up regularly and continuously with other sorts of direct advertising and with his salesmen.

Next month we shall take up the second step in planning effective direct advertising for printers: *The list.*

FOLLOWING UP PRINTING ORDERS

One of the problems met in almost every publishing and advertising office is the proper following up of printing orders. This simple system, which is used in an advertising agency where I was employed for several years, seems to work quite satisfactorily: The orders to printers, engravers, electrotypers, etc., are made out in triplicate, using cards for the triplicate copy, each order bearing a delivery date. The original orders of course go out. The duplicates are filed alphabetically for general reference; and for the triplicates an index box is used, which has guides numbered from 1 to 31, indicating the days of the month. These cards, which are the triplicate copies of the orders, are filed under their respective delivery dates so that the clerk can tell at a glance just which orders are expected to be delivered each day, and follow them up accordingly. Where there is a delay in delivery, which often occurs, the facts are noted on the card and that order is filed under the postponed delivery date for further follow up.— *Ida Saslov, in Mail Sales.*



MONTOUR FALLS

In the Finger Lakes Region of Central New York. One of the illustrations used in the publicity work of The Finger Lakes Association. Plate by The Ithaca Engraving Company, Ithaca, New York.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE English humorous weekly, *Punch,* has attained its eightieth birthday.

A LETTER from Kansas City, Missouri, addressed "The Thunderer, London, England," was delivered by the postoffice at the offices of the *Times.*

THE directors of the leading universities have made a protest in the *Times* against the difficulties laid in the way of procuring books from Germany.

THE operations of producing gummed paper have been filmed for kinomatographic exhibition. The camera was used in the works of Samuel Jones & Co., London.

G. J. GRAY, of Cambridge, has published, through Bowes & Bowes, a booklet interesting to students of early printing history, on "John Siberch, the First Cambridge Printer, 1521-1522."

IN a traveling exposition scheme organized by the British Institute of Industrial Art one class is devoted to "Art of the Book — Printing, Binding, Illustration, Calligraphy and Illumination, Posters, etc."

THE last annual report of the Bribery and Secret Commissions Prevention League records that the industries showing the largest number of new members of the league are the printing, publishing and stationery trades.

A UNIQUE feature at the last London printing exposition was the sale of sunflowers by the Sun Engraving Company, in aid of the funds of the Printers' Pension Corporation, which was benefited by the handsome sum of £76 17s. 1d.

A RARE small book recently sold in London for £800. It contains twenty-nine pages, each measuring 1 by 1¾ inches, and is entitled "The Confessions of the Emperor Charles V." The book is enshrined in a jeweled and enameled case.

ON coming up for second reading in the House of Lords, a bill which was to give local authorities power to take action against unsightly advertisements, both on paper and on boards, in fields and otherwise, was recently rejected without division.

NEWSPAPER compositors of Cork, Ireland, have received an increase in wages of 2 shillings a week, making the new rates: Morning news, case hands 102½ shillings; linotype, 112 shillings; evening news, case, 95 shillings; linotype, 102½ shillings.

THERE are rumors that printing orders of considerable magnitude are going from England to the Continent, where the depreciated rate of money exchange makes it possible for purveyors to have easy competition with British printers and paper dealers.

IN the British paper trade employment is reported as very slack; of nearly 7,000 work people for whom returns were made, fifty-two per cent are working on an average twelve hours a week short time. A number of employers report a shortage of fuel.

THE gas supply running low at Oswestry, a local newspaper used a farm tractor to drive its machinery, with complete success, it is reported. Due also to gas shortage, the Lincolnshire *Standard* recently likewise used a farm tractor to furnish its motive power.

FRED LOWE, overseer of the Chester *Courant* and Chester *Observer,* completed sixty years' service with this office recently, when his colleagues presented him with a silver coffee pot. During these sixty years he was absent from duty only a few weeks, in one illness.

TWO new British linotype speed records are reported. These are 11,000 ens (5,500 ems) in an hour by A. G. Fullegar, of the *Richmond and Twickenham Times,* with but five marks, due to matrices not falling; and 15,000 ens (7,500 ems) in an hour by Vernis Bowers, of the *Swindon Advertiser.*

THE controller of the Government's Stationery Office charges that there was a "printers' ring" among those who bid or contracted for its work. The cost of the Stationery Office's printing for the fiscal year 1920-21 amounted to £5,000,000, as against £1,200,000 for the year 1912-13.

AS A result of an interview which the general secretary of the Typographical Association had with the chief inspector of taxes, it has been arranged that in the case of machine men a deduction of £2 10s. per annum for overalls and tools may be made from income for income tax purposes. In the case of compositors (hand and machine) the amount of deduction allowed is £2 per annum.

THE late Alfred Evans, for many years secretary of the National Union of Printing and Paper Workers, worked hard and succeeded in establishing in 1915 a convalescent home at Carshalton for his union's members. The home is now named after him. On August 2 a bust of Mr. Evans was unveiled in the porch of the home. During the past twelve months, 127 men and 227 women rested at this home. The income for the year amounted to £7,987, and the expenditures were £3,556.

THE *London Daily Herald* recently published a facsimile reproduction of a part of the front page (in Russian) of what is alleged to be a bogus copy of the *Moscow Pravda,* produced and distributed for propaganda purposes by the British Service. The heading, says the *Herald,* is identical with that of the genuine *Pravda,* the official Communist organ, but the contents consist of anti-Bolshevik matter disguised as news. The *Herald* alleges that this bogus issue was printed by a well known London printing house and its imprint afterward removed, the cutting off of this being done under the supervision of Home Office officials at a secret printing office in Scotland House. It has since been admitted in the House of Parliament that this bogus sheet was intended to be circulated in one of the countries bordering on Russia.

THE ballot taken by the Printing and Kindred Trades Federation on the employers' amended proposal for a reduction in wages per week of 10 shillings for men and 3½ shillings for women, resulted in its rejection by a very large majority. A new proposal was then made by the employers for a reduction of 7½ shillings for men and 3 shillings for women. This also went to a vote of the union members, resulting in acceptance by a number of unions (mostly composed of women) and in rejection by the Typographical Association, the Scottish Typographical Association, the National Society of Electrotypers and Stereotypers, and the unions confined to the London area, in which organizations male members predominate. The employers are now considering the idea of posting up notices of a 7½ shilling wage reduction, regardless of the unions' actions, which of course may be tantamount to a lockout. Naturally some of the employers are hesitating about this.

GERMANY

AN exhibit of small denomination paper money was shown at the Leipsic fair this fall, in the Gutenberg hall of the Book Trades House.

ON October 1 the *Vossische Zeitung,* published and edited by Maximilian Harden, of whom we heard so much during the war, ceased publication.

THE post office department has five different rates of postage for picture post cards — each complex enough to vex the "Philadelphia lawyers" of Germany.

THE German postal department permits domestic post cards of the size 10.7 by 15.7 centimeters for transmission by mail. This size is almost a hypotenuse oblong.

THE newly organized Association of German Provincial Printers, the second organization of master printers, held its first annual convention at Weimar, September 17 and 18.

THE Book Museum at Leipsic has undertaken the publishing of a complete collection of wood engravings for books, produced since the beginning of the art, which is to appear in eighteen folio volumes. The first has appeared and is devoted to a showing of the work of Günther Zainer, a master of the art at Augsburg.

THE first arithmetic in the German language was published about 400 years ago by the then celebrated mathematician Adam Riese in Erfurt. Much honor is due him because of his efforts in behalf of the use and spread of the Arabic figures — to which we are now so accustomed as not to realize that they are a comparatively very modern convenience.

THE following *Ersatz* (substitutes) joke is based on the custom of publishing engagement announcements in the newspapers: "Why does that young couple continually promenade arm in arm up and down the avenue?" "Oh, that is Architect Meyer and his fiancée, who wish thus to save the present high cost of newspaper advertising."

THE German lead pencil industry is apparently in bad shape. Most of the factories work but twenty-six hours a week. Evil influences on trade are said to be the decline of the mark value as against the dollar, the new Spanish tariff. certain chicanery on the part of French pencil merchants, the increased cost of the cedar wood which must be imported, and the lack of coal.

A SCIENTIST, Dr. Scharckwitz, claims that by means of a special testing apparatus he has ascertained that in reading *Fraktur* (Gothic or German) type the eye is not required to make so many movements as in reading *Antiqua* (Roman) type, the proportion being 5 to 7 movements; in consequence of which the eye does not become tired so easily in reading the former as it does in reading the latter.

HUGO STINNES, Germany's big financier, is now credited with owning fifty-four newspapers, one of his latest purchases being the old and renowned Munich *Neueste Nachrichten.* His big interests in the cellulose industry are intimately connected with his publishing interests. Following his usual practice, he entered upon cellulose production because his big forests at Weisskolln, in Silesia, yield paper wood and because he is interested in the production of cellulose chemicals on the Rhine.

IT is reported that the Brothers Branco have devised a simple method of utilizing reeds or rushes for paper, and that the process is being successfully used by the Hydrophyt-Zellstoff-Gesellschaft at Dresden. According to experts' estimates there are some 200,000 hectares of reed grass in Germany. Each hectare yields on an average of one ton of dried reeds. A crop can be harvested every four years, which would mean a possible annual yield of 50,000 tons. Contrary to the case of wood cellulose, the reeds are not treated with chemicals, but are subjected to a rotting process, in which a newly discovered disintegrating bacillus plays a part; this is called "bacillus fibrogenes Branco." This does not destroy the fibers while separating them. From the water in which the reed stuff is cooked it is possible to extract alcohol and dextrin; this because the reeds are related to the East Indian cane, from which sugar is obtained. When the sugar is permitted to ferment, rum is another by product.

FRANCE

THE employees of thirty printing offices in Bordeaux went out on strike in August, refusing to accept a ten per cent wage reduction. The strikers numbered about eight hundred.

IT has been decided by L'Ecole Estienne, the Parisian Graphic Arts School, to place in its vestibule a tablet in commemoration of 120 of its scholars who fell in the Great War.

IT is estimated by the journal *l'Intrans* that each annual cutting or trimming of grape vines in France could furnish 720,000 tons of paper pulp from the twigs usually thrown away or burned.

THE celebrated *Almanach de Gotha,* started in 1763, has now issued its 158th volume. There were two issued in 1808, because one (the first) was suppressed by Napoleon I, some of the contents not pleasing him.

DURING the first ten months of 1920 France, it is reported, imported French books of the value of 68,730,000 francs, while it exported such to the value of only 21,472,000 francs. On the other hand it exported journals and magazines of the value of 37,280,000 francs, as against imports of the value of only 9,596,000 francs. In the same period 960,200 kilograms of printing machinery were imported, as against an export of 475,000 kilograms, at values of 6,711,800 and 3,800,000 francs, respectively. This discrepancy is said to be due to the inferiority of French printing machinery as compared with that of other countries.

IN the *Moniteur de la Papeterie Française* a papermaker discusses the steady decline of the French paper prices, and comes to the conclusion that the German mills can only be blamed for competition with low grade and ordinary news papers, but that in case of the better grades the domestic makers have themselves to blame for the unlimited competition which results in falling prices. In a number of cases the prices have dropped seventy-five per cent. It is to be noted that the customers, who are continually expecting still lower prices, order paper for only immediate needs, fearing a decrease in value of any large stocks they might purchase. As usual in such a state of the market, the manufacturers are asking for an increase in import tariffs.

ITALY

THE Associazione Editoriale Libraria Italiana is now active in promoting an intended book fair, to be held in Florence next spring. Besides books, various other graphic productions are to be shown.

THE crisis in the paper market grows from day to day. To secure orders mills are selling under cost of production. Many mills are idle three days in the week, it is reported, and others are likely to follow suit. The paper manufacturers are asking for governmental regulations against foreign made goods; the jobbers, however, are averse to this. According to *Papeterie,* this flourishing industry, which gave employment to 40,000 people, is slowly approaching total ruin.

SWEDEN

THERE is much complaint in printing circles over the competition Germany is giving them, it being possible, because of the low exchange rate of the mark, to underbid Swedish printers to the extent of sixty to seventy per cent. Some suggest a complete prohibition of German typographic work.

RUSSIA

ACCORDING to a recently issued report, the printing business is in lamentably poor shape. At the end of 1920 there were 168 rotary presses, of which 78 were out of use, and 3,414 platen presses, of which 1,203 did not function.

SWITZERLAND

HUGO STINNES, the industrial magnate of Germany, is reported to have acquired the greatest publishing house in Zurich, and to intend to exercise a personal control over the publications issued by it.

SPAIN

THE export from this country of paper cuttings and waste paper, rags and vegetable fiber is prohibited.

ESTHONIA

THE first steel pen factory in this country is about to be established at Reval.

BENJAMIN FRANKLIN, AND WHAT PRINTING DID FOR HIM

BY HENRY LEWIS BULLEN

A PORTRAIT gallery of eminent printers, such as THE INLAND PRINTER is now giving to printerdom, would not be complete, so far as American readers are concerned, without Benjamin Franklin. We shall not present a formal biography, because every printer worthy of his art, and every citizen worthy of being an American, is conversant with the history of the greatest American, for that, we believe, is the just status of Franklin. There are various degrees of greatness, and not all that was or is "great" is beneficial. Franklin's greatness is of the supreme type — that of the benefactor. Washington was great in character, but that was a merit which he possessed quite apart from his military and administrative achievements, from which he derives his fame. The Revolution made Washington famous; if there had been no Revolution Washington's name would not have adorned the pages of history. He was the creature of an occasion. This is true, also, of the immortal Lincoln; as he appears in history he was the creature of the Civil War. Long before Washington and the lesser heroes of the Revolution emerged from obscurity in the light of that great event, Franklin was world famous, the only American whose name was known in Europe, where indeed it held a place second to none. Prior to 1776 Franklin had been recognized as the greatest constructive statesman in the Colonies, the man who had brought about, in 1754, the first union of the Colonies for common defense. He had, in 1749, laid the foundation of electrical science, by discovering the positive and negative action of currents of lightning, and by being the first to make electricity the servant of mankind. His work, "Experiments and Observations on Electricity," had been published in England, France and Germany. His "Way to Wealth" was read in all civilized countries, the first American book of a popular character to gain world wide recognition. Today it is a classic in many languages, including Chinese, Japanese, Greek, Gaelic and phonetic. In 1889 Ford listed one hundred and forty-five editions, the first in Philadelphia in 1757 and the last in Boston in 1886, since which time several other editions have appeared. Franklin had also, prior to 1776, received the degree of Master of Arts from Yale and Harvard universities, the gold medal of the Royal Society (of Sciences) of Great Britain, and honorary fellowship in that society, as well as the degree of Doctor of Common Law from the universities of Aberdeen and Oxford, and honorary membership in the Royal Academy of Sciences of France. He had invented the first practical stove for heating buildings (forerunner of all American stoves), which was widely used and known as the Franklin Open Stove. This invention he presented to his countrymen in 1742, in his pamphlet, "Account of the Newly Invented Pennsylvanian Fire-Places." Among minor benefits, of value to all mankind, are his inventions of a street lamp, which would not be blackened by the smoke of oils, the lightning rod, the electric door bell, and experiments, near Philadelphia, which demonstrated the value of lime as a soil fertilizer. If this is not greatness, what is? But there is one thing lacking to establish his fame among spectacularly impressed, shallow thinking people — he was never dubbed a general; he advanced the arts of peace. We firmly believe that if he had assumed command of an army he would have led it to victory. Had this occurred, Franklin's popular fame would probably transcend that of Alexander, Caesar or Napoleon. The world's greatest honors are awarded in life and in history to men in uniform, expert in the arts of destruction. In the less spectacular domain of peace, Franklin was a conqueror, though ever modest. In point of actual services to mankind, he was, in 1776, the greatest of men. Of his services to his countrymen during the Revolution and afterward, and during the formulation of the Constitution and the Union, we shall not dilate, further than to say that these services alone, without those we have related, would give him a place in American history equal to that of Washington's.

What were the foundations of Franklin's success in so many diverse fields? At school he was tutored in reading, writing and arithmetic, and had the great good fortune to acquire a love of reading, by means of which passion he was able to continue his education pleasurably from year to year until the end of his life. Millions of good but inconspicuous persons have had the same equipment for a life's career. They remained inconspicuous because they failed to realize that merely chewing the cud of knowledge does not advance mankind: one must have an inclination to apply, spread or increase knowledge, whether of the sciences, the arts or the crafts. Franklin was blessed with this inclination, and his greatest good fortune was to find employment in an art which, above all others, affords the means of improving all things. Given a boy of sterling character, with a love of good reading, there has never been any difficulty in interesting him in printing, and in making him an efficient printer. A degree of literary ability above the average is the first qualification required of an apprentice in printing. Words are the basic materials of the printer, as leather is of the shoemaker or bricks of the bricklayer. Printers do not sell types; they sell words impressed upon paper by means of types. This distinction should be kept in mind. Failure on the part of employing printers to appreciate these necessary qualifications for apprenticeship in printing is the chief source of the inefficiency of their workmen and of their product.

Thus well qualified, the boy Franklin entered his brother's printing office, from whence a lively weekly newspaper was issued. Franklin observed the ways of writers for this newspaper, and saw that their equipment was simple: they had quill pens and paper and something to say, and they said it, and the types spread the news or the ideas abroad. So, like thousands of other reading lads, young Franklin had the desire to write. At the age of sixteen, Franklin decided that his writings ought to be printed. One night he pushed his essay under the door of the printing house. There it was found in the morning; it was discussed; Franklin's big brother and other persons made guesses as to who the author might be, and whatever names they guessed were of men of consequence in Boston. Franklin heard the discussion, and was then happier, perhaps, than he ever could be again. He, the unknown author, was setting up the anonymous essay, and soon it was printed. Whoever, as a lad, has seen for the first time his words in print will know the delight of Franklin, and there are many such.

Here, in these essays, sneaked under the door in the dark, Franklin revealed that bent of his mind which eventually, with the aid of his types, made him a world benefactor. The essays bore the pseudonym, "Silence Dogood." These interesting essays are now known and read as the "Dogood Papers." Franklin's inclination was to do good and improve everything he used or observed in use. At this early age he was a liberal thinker. He was reading the best books to be found in Boston and reading them thoroughly and thoughtfully. Later on, as our readers should know, Franklin, when nineteen was a journeyman in a large printing house in London, and there helped to print Wollaston's "Religion of Nature Delineated." He read the sheets, as they passed through the shop, and thought that the famous Wollaston's teaching was erroneous. He ached to set him right, and out of his scant enough earnings he had a pamphlet printed, entitled "A Dissertation on Liberty and Necessity, Pleasure and Pain." Nobody now cares in the least what Wollaston's opinions were, but his book is bought at high prices because Franklin is known to have helped to print it.

A copy of the first edition is now rare. A year ago a copy was sold to the Library of Congress for between two and three thousand dollars, as a part of the history of a great American which ought to be a possession of the American people for all future time. A second edition was printed in London in 1854, more than a century after the first was issued.

Now, suppose, as nearly happened, that with this inclination toward good reading and toward improving things generally, Franklin had followed his father's trade of soapmaker — would Franklin have become an immortal? We think not. Many thousands of lads have had all these inclinations, and the ability to become reformers, but being tallow chandlers or carpenters they never had the means at hand to develop their inclinations. There were, and are, more "mute inglorious" Franklins than there ever were "mute inglorious Miltons." But Franklin commenced his career with the weapons of progress in his hands. Before he owned those weapons — the wonder working types — he did not hesitate to use them to express himself, with no thought of profit to himself, but to help others, and when he became a master printer he made his types work first for his countrymen and for himself, and then for the whole world. Thus, the truth is that Printing did more for Franklin than Franklin did for Printing. We see Franklin, not as a great printer — for that he was not — but as a man made great by knowing how to use printing. Many lesser men than Franklin have achieved fame by the same highway. The wonder is that so few master printers express themselves. Each printing house is a potential pulpit or rostrum, but the owner usually is content to be a mere money grubbing tradesman; and this is usually because these proprietor printers at the time they were apprenticed lacked the intellectual qualifications which an apprentice printer must have if he is to get power out of his printing, either for himself or for his clients. Of thirty thousand proprietor printers in North America, how few have any influence for good in the communities in which they live! In the great city of New York the master printers have in civic matters, as a body, less influence than the organized longshoremen. They have very little more influence than their votes, and the longshoremen outvote them!

In 1728 Franklin became a master printer. There was no really good printing done in America at that time, and all that can be said of Franklin in this respect is that his work was as good as the "not very good" best. He was diligent; he gave good service; kept his promises; lived carefully but not stingily; progressed slowly, and thus he was eventually able to retire from the activities of business in 1749, being then forty-three years of age. He retained then, and at subsequent dates, interests as a sleeping partner in printing houses in Philadelphia (two, one English, one German), New York city, Charleston (South Carolina), New Haven, Lancaster (Pennsylvania) and Dominica (Leeward Islands, West Indies). He provided a printing outfit for his nephew, James Franklin, as a gift, to be operated in Newport, Rhode Island. He furnished a printing outfit for another nephew, Benjamin Mecom, who used it in Antigua (West Indies), Boston and New Haven, but never became actual owner, probably on account of his inability to make it pay. He provided a printing plant in 1787 for his grandson, Benjamin Franklin Bache, who also inherited, in 1790, his grandfather's typefoundry, which he brought from France in 1785. At Bache's untimely death Franklin's typefoundry was bought by Binny & Ronaldson, of whom the American Type Founders Company is lineal successor. Until 1766 Franklin retained an interest in his original Philadelphia printing house, the management of which he had resigned in 1749 to his partner, David Hall. It has been alleged by Parton and by Smyth that Franklin's arrangement with Hall was for the payment to him of a fixed sum of $5,000 a year, and that Hall continued these payments for about eighteen years, from 1749 to 1766. This would be an enormous aggregate payment for a share in a business, the plant of which was valued in 1766 at only $1,565, according to the original inventory now in the Typographic Library and Museum of the American Type Founders Company, in Jersey City. We can find no document authenticating such a partnership agreement. On the contrary, Franklin, as late as 1785, asked William Strahan to act as arbitrator in the final settlement of the Hall partnership, Franklin's figures being disputed by Hall's son. Further, the Typographic Library and Museum has a very friendly letter written by David Hall to Franklin, then in London, dated February 3, 1772, enclosing a statement of accounts for two years, and asking for a settlement of the partnership. When David Hall took in Sellers as a partner, there appears to have been a readjustment of the partnership to give Sellers an interest, but the partnership between David Hall and Franklin continued until Hall's death. In the letter referred to above, Hall writes: "Your last kind letter to me was dated June 11th, 1770, in answer to mine of the 17th of March preceding. What moneys I have since received on our Company account is as follows." The sums were: $2,700 (£540/10/10½) in all, received between February 17, 1770, and January 28, 1772. From this amount Hall deducts $1,000 (£199/3/6½) on account of money remitted to London, or paid to Mrs. Franklin and on behalf of Franklin. We suppose these moneys received were Franklin's share for two years. Hall then goes on to say: "I want much to have our partnership settled, as far as it can be done, and to endeavor to fall upon some method, in order to get in the outstanding debts, which must amount to a great deal, if it was possible to get them anything like collected." David Hall, however, passed on in December, 1772, and a final adjustment of the partnership was not made until 1785, after Franklin's return from France. The letter is in Hall's handwriting. Hall was a faithful friend and partner, and his career deserves to be better known, as it might easily be, for he left a large number of letters which relate his experiences in social and business affairs. Franklin esteemed him highly. The Typographic Library and Museum has the letter, written by Franklin in 1743, which engaged David Hall to come from London to Philadelphia. In this letter he says:

> I have already three printing houses in three different colonies, and purpose to set up a fourth if I can meet with a proper person to manage it, having all the materials ready for that purpose. If the young man [Hall] will venture over hither, that I may see and be acquainted with him, we can treat about the affair, and I make no doubt but he will think my proposals reasonable. If we should not agree, I promise him, however, a twelve months' good work and to defray his passage back, if he inclines to return to England.

Hall was a good printer, better in that respect than Franklin. He pleased Franklin, who, having confidence in his integrity and ability, decided to make him a partner in the Philadelphia printing house, while he retired from active connection with the business, for the purpose of "enjoying more leisure," as he said, whereas it turned out that he became busier than ever. It is a pleasure to know that Franklin's relations with all his business associates were pleasant and profitable to all concerned, except, perhaps, with his nephew, Mecom.

After putting up his sign as printer in 1728 in Philadelphia, Franklin steadily developed the business, to which he soon added a bookstore. But he was not content to be a mere tradesman. In the first year, at a time when he was struggling to pay off his debts — for he began on borrowed capital — he found time to write and print "Rules for a Club established in Philadelphia." This was the now famous Junto, an association of young men, founded by the busy Franklin, for the purpose of discussing matters of general interest, which eventually formed the nucleus of the American Philosophical Society, one of our most honored learned institutions. In

the following year he announced his opinions about paper currency in a pamphlet entitled "A Modest Enquiry into the Nature and Necessity of a Paper Currency . . . printed and sold at the New Printing Office, near the Market." In 1729 he also began the *Pennsylvania Gazette.* It continued until 1766, and increased its editor printer's good influence, while it became a source of adequate profits. In 1732 he began his *Poor Richard's Almanac,* continuing it until 1757. The annual circulation of this almanac, which was the vehicle of the printer's own wit and wisdom, and the most popular of American almanacs, was about ten thousand. In 1743 he issued "A Proposal for Promoting Useful Knowledge among the British Plantations in America," which brought about the formation of the American Philosophical Society, still active, with its offices and library in the buildings adjacent to Independence Hall in Philadelphia. In 1747 he wrote and printed "An Association for the General Defense of the City and Province," which aroused the people of Pennsylvania to their danger and placed them in a position, later on, to repel invasions of the French with the Indians. Again in the same year he returned to the same subject, advocating means of defense, which were opposed by the powerful Quaker element in the population, in his " Plain Truth, or Serious Considerations on the Present State of the City of Philadelphia and Province of Pennsylvania, by a Tradesman of Philadelphia." This was widely circulated by Franklin and drew out several replies, the title of one of which illustrates completely the views of the pacifist Quakers. It reads, "A Treatise showing the need we have to rely upon God as the sole Protector of this Commonwealth . . . together with Something in Answer to a late Performance, intituled Plain Truth, discovering the Falsity therein contained, with Remarks on the Author's Irreligion, by one who wisheth well to all mankind." In this controversy Franklin opposed the most influential element in Pennsylvania, following a religion of non-resistance and likewise objecting to being taxed for the defense of the State and City. Franklin ultimately prevailed, but not without creating lasting enmities, which in certain narrow hearts have not yet died away, for it is a fact that at a public meeting held in Philadelphia in 1906, in celebration of the bicentennial of Franklin's birthday, a few were there to hiss the name of that city's greatest benefactor. In 1749 he wrote and issued " Proposals relating to the Education of Youth in Pensilvania," which resulted in the founding of the University of Pennsylvania. He also used his pen and types to promote the establishment of the Public Library of Philadelphia and of the Pennsylvania Hospital. Franklin was constantly writing and printing essays and pamphlets on political, social, historical, scientific and philosophical matters, all making for progress. Those we have mentioned, of a beneficial character, were written while he was actively engaged in business. He worked overtime to present his proposals to the public. After he had printed them, he took personal action. He was ever a preacher who practiced what he preached. He gave his time and his money as well as his advice, and in every instance success followed, with the result that in our time several great institutions are monuments to a printer who frequently used his types for the common good, without thought of personal profit. How much greater are monuments such as the University of Pennsylvania, the Pennsylvania Hospital, the Public Library of Philadelphia and the Philosophical Society, than equestrian and other statues of men in uniform! Truly great men erect their own monuments — that is a fair test of greatness — and lesser great men rely upon posterity to erect monuments to them.

While these projects were conceived, published and accomplished, there was no busier man anywhere than Franklin. He was generous to public charities. He was the good angel of his numerous relatives. He did not deny himself any social pleasures. Withal he prospered. He was saving his soul by good works, and yet not neglecting to gain as much of the world as would satisfy any man of his time. In 1776 he was a wealthy man, as wealth was counted in the Colonies. The moral is that there is nothing incompatible in money making and business success and a public spirited use of one's printing facilities, if only one has the inclination and the will. We printers can not all be Franklins, but we may all follow Franklin's great example, and if we did so the printing fraternity would exert an incalculable influence for good, and our art would regain the high reputation it earned and enjoyed during the first two centuries of its history.

In 1776, when Franklin was seventy years of age, full of years and of honors, and looking forward to a period of leisure, he helped to write the Declaration of Independence, which he afterwards signed, and with the other signers " pledged his life and sacred honor " to the service of the new nation. There were at the time no funds in the treasury of the Continental Congress. Franklin was the first to loan his money to the cause. He handed in all the cash he had on hand — £1,000. Then the Congress sent him to Montreal to win over the French Canadians to our side. Two years earlier, Franklin had written in French (which language, as well as German, he had acquired) an address to the people of the province of Quebec, and had it printed by Fleury Mesplet, a French printer who had arrived in Philadelphia with a printing plant in 1774. Probably Mesplet's first employment in Philadelphia was this " Lettre adressée aux Habitants de la Province de Quebec, ci-devant le Canada, de la part du Congrès Général de l'Amérique Septentrionale, tenu à Philadelphia." This was reprinted in French by Mesplet in 1775. True to his conviction that no cause could succeed without the aid of types, Franklin induced Mesplet to accompany him to Canada and to take along his printing outfit. The mission failed, but Mesplet remained in Montreal, where he was the first to print.

When, also in 1776, the Continental Congress looked to Europe for aid against England, Franklin was the only American known to Europeans. Among them he had a great prestige. Would Franklin undertake the mission? Despite his age and the danger of capture by the English Government, which looked upon him as the chief instigator of the revolt — a traitor in their opinion, and eligible for a traitor's death — Franklin went to France. There, without any credit save his reputation, he procured money, ships, all needed munitions of war, the alliance of the French nation and military aid. Without this assistance our independence could not have been achieved. And here again the great statesman called to his aid his types. In his residence, in Passy near Paris, he set up a printing outfit. He used his types to convince Europe of the justice of the American cause. He used his types to convince the English of the injustice of their king and Government. He found means to circulate these effective appeals for fair play. He also printed the blank forms needed by him in his administrative capacity, such as passports, letters of marque for ships, and commissions for officers. The printing done in Passy shows that Franklin had improved himself in the art of printing since he had retired in 1749. He issued many pieces in French for the gratification and amusement of his numerous friends in France. These are known as the Passy " bagatelles," for so Franklin called them, and they are quite stylish. His grandsons received their training as printers in the house at Passy. Other printers were employed, among them Mathew Carey, a young Irishman, who was persuaded by Franklin to go to Philadelphia, where, after a hard struggle, he achieved a great success as a printer and publisher, as editor, as publicist, and as the leader of the movement for the protection of American industries, which laid the foundations of our industrial eminence. Two highly respected and prosperous publishing houses of Philadelphia are now conducted

by the blood descendants of this journeyman printer who came under Franklin's influence at Passy.

When at Passy, Franklin decided to assemble a typefoundry, to be operated in Philadelphia by his grandson. This typefoundry he brought with him to Philadelphia upon his victorious return from France in 1785. He received an enthusiastic public welcome and was elected president of the Commonwealth of Pennsylvania, protesting his age and his failing health ineffectually against the will of his countrymen to do him honor. His duties did not prevent him from actively engaging in the details of the typefounding enterprise. He did not make the long letter s, and when his customers complained of the shortage, he explained that the latest European usage was to use the short letter s only. At this time he corresponded with Bodoni, the Italian printer, who sent him an advance specimen of those new type designs which were soon to make Bodoni famous. He also corresponded with the son of William Caslon, recalling to him that the first Caslon and he had been friends in London. Until the end, Franklin was loyal to his interest in printing and in printers. We have read in a Philadelphia directory of 1789 the listing of the first association of employed printers, with the names of its officers, and the place of meeting is given as the residence of Dr. Benjamin Franklin. Doubtless the old philosopher and genuine democrat helped them with advice and in other ways, and entertained them with craft talks, based upon his wide experience in printing and with the greater printers of Great Britain and of Europe. These meetings, we may well suppose, would have a full attendance.

One year later came the end. Born in 1706, he passed on in 1790. All the civilized world mourned his loss. The highest honors were accorded to his memory by the Governments of foreign countries, the States of the Union and the federal Government. The citizens of Philadelphia revived in their hearts the memory of the benefits he had conferred on the city. They realized that Franklin had done more than any other man to make their Philadelphia the leading city not only in population, but in the arts and in charities and in sanitation and in printing and publishing and manufacturing. Then his will was published, a wonderfully wise document, beginning, as we all know, "I, Benjamin Franklin, Printer." No mention of any other occupation or honor — it was sufficient for Franklin to be a Printer and to know that Printing had been the means of his education and the ladder by which he had scaled the heights to immortal fame.

Though dead, Franklin continues to be an active benefactor. In his will he gave to the cities of Boston and Philadelphia each the sum of $5,000 to be loaned in limited amounts to young journeymen when venturing into business on their own account. The interest charge was fixed at five per cent and repayments were required to be made by instalments. Franklin says in his will that he calculated that at the end of a century each fund would have increased to $655,000. It was provided that in 1890 the executors of these bequests were to devote $500,000 to public works in each city, the remaining $155,000 to be continued in the loan funds for another century. Franklin estimated that in 1990 each fund would have increased to $20,000,305, whereupon, said Franklin, "not presuming to carry my views further," the entire funds were to be disposed of — $5,000,305 to each city and $25,000,000 each to Massachusetts and Pennsylvania, all amounts to be expended for permanently beneficial public works. Through mismanagement, Franklin's expectations were not realized. Had the executors been of the Franklin type of men, Franklin's estimates could easily have been realized. Astounding as the figures appear, they are mathematically correct. Of this adventure in benevolent finance, Franklin's will reads:

> I have considered that, among artisans, good apprentices are most likely to make good citizens, and, having myself been bred to a manual art — printing — in my native town, and afterwards assisted to set up my business in Philadelphia by kind loans of money from two friends there, which was the foundation of my fortune, and of all the utility in life that may be ascribed to me. I wish to be useful, after my death, if possible, in forming and advancing other young men, that they may be serviceable to their country in both towns. To this end, I devote [etc.] . . . and, as it is presumed that there will always be found in Boston [and Philadelphia] virtuous and benevolent citizens willing to bestow a part of their time in doing good to the rising generation, by superintending and managing this institution, it is hoped that no part of the money will at any time be dead, or be diverted to other purposes, but be continually augmenting by the interest [etc.].

Franklin's only miscalculation was in relying upon having the funds administered by "virtuous and benevolent citizens." In Philadelphia the fund got into hands of a low order of politicians, so that in 1890, one hundred years after the original $5,000 had been handed over to Philadelphia, the fund had grown to only $89,900. In Boston in 1893, the fund, being better managed, amounted to $431,735.18. In 1890 Franklin's descendants attempted to recover these sums on the ground that the funds had not been managed in accordance with the bequest. The courts sustained the executors of the funds, and by that time, in 1904, in Boston the fund had increased to $510,455 and in Philadelphia in 1905 to $159,000. The second century funds were begun, as of 1890, with $5,615 in Philadelphia and $102,455 in Boston. In the latter city the sum of $408,000 was applied to the erection of a great free vocational school, known as the Franklin Union, while in Philadelphia the sum of $84,285.02 was given to the Franklin Institute in aid of its building fund. The Philadelphia fund was augmented not long after Franklin's death by the sum of $3,000, to be added to Franklin's $5,000, bequeathed by John Scott, chemist, of Edinburgh, through James Ronaldson, typefounder, who acted as John Scott's attorney. Thus the dereliction of the Philadelphia administrators is more grave, and, meanwhile, the printers of America, holding banquets in the chief cities year by year in honor of Franklin, and professing to regard him as their great exemplar, failed to exert themselves to make Franklin's noble and scientific benefaction effective. Let us hope they will honor Franklin's memory by seeing that his wishes are carried out in the second century of these funds, ending 1990. Surely Franklin's reflections upon the printers of the generations following his death must be the reverse of flattering. He looks down upon the mystery of a great art and craft largely in the control of persons scarcely worthy of it.

MENTAL ATTITUDE

The mental attitude of the buyer and the seller has all to do with the ultimate sale. The ideas of the buyer and the seller must mesh. When supplies of merchandise were small and men with money could not dictate but were forced to take what they could get, the seller was independent and got away with it.

Trade today is more exacting than it was a year ago. Customers today reserve the right to look around. They demand value. They demand courtesy. They demand service. They shop, but they buy where they find all three.

The wise salesman considers this point. He knows that only by considering it can he make sales. He knows he is confronted by an actual condition. If he wants to truly visualize this condition, all he has to do is to consider his own mental attitude when he goes out to buy — the treatment he demands, the values he exacts.

If he remembers that the buyer who faces him is in just about the same frame of mind that he is in when he goes out as a buyer, his ideas and the buyer's will mesh.—*The Pipe Organ, House-Organ of William Demuth & Co.*

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Acid Proof Stoneware

Among the interesting exhibits at the recent Chemical Show in New York, was the acid proof stoneware which is now made by several manufacturers in this country. Before the war, it will be remembered, tanks for etching machines had to be imported, as was all the stoneware of this kind. We are now making stoneware in this country which is equal to any made abroad.

Celluloid Varnish

It would be well for photoengravers to know that an excellent transparent varnish can be made from old kodak films by cleaning from them the negatives as you would clean glass, and then dissolving the celluloid in acetone. It is well to add amyl acetate to the acetone, as it makes the varnish transparent. The proportions of the varnish are about as follows: One ounce (by weight) of clean celluloid film to five ounces of acetone, and five ounces of amyl acetate.

Rotagravure in the United States

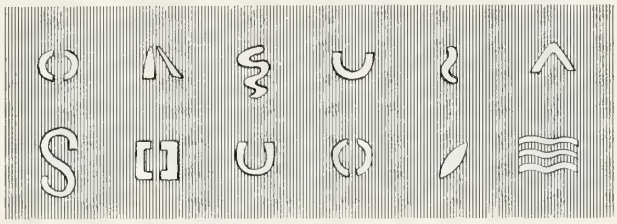
Rotagravure is getting a setback in the United States in its use for newspaper supplements — that is, the number of newspapers using it is decreasing. The writer has consistently held that it is unfortunate that a process with such artistic possibilities should have been put into common use on the newspapers. What has happened is that in their mad rush for circulation and to catch the advertiser the newspapers have ordered presses and employed workmen regardless of their artistic taste and training. The reaction has come, brought about chiefly by retrenchment in advertising, and by the papers being compelled to cut down expenses. The result of all this promises well for the future of rotagravure. It will give an opportunity for the introduction of this process into book illustration and for high grade commercial printing through the use of sheet feed presses. In that way will rotagravure find its proper place in the graphic arts.

A Proposed Solvent for Pyroxylin

Julius Rheinberg says that one of the drawbacks to a perfect collodion is the use of two solvents which evaporate at different rates, such as ether and alcohol. And it is also the reason that photographic collodion is so difficult to flow over a glass plate. He has been seeking a single solvent for pyroxylin, or, at least, two solvents with less difference in the rate of evaporation. This, he says, he has found in pure methyl (wood) alcohol, which alone will dissolve pyroxylin, though it gives a slightly opalescent film. This can be corrected, though, by adding to the solution of pyroxylin a certain quantity of ethyl (grain) alcohol, the rate of evaporation of which does not differ from the methyl alcohol. The more ethyl alcohol that is added, up to about fifty per cent, the denser, clearer and less porous becomes the film. He adds that it is a perfectly easy matter to coat a plate with the methyl alcohol collodion, or, the methyl alcohol plus a moderate proportion of ethyl alcohol. To the photoengraver who can not secure ether, or for a collodion to work in a hot climate, the above information should be most valuable.

"Creative Engraving"

Vernon J. Everton, of the Everton Engraving Company, Detroit, has done all photoengravers a service by publishing a book of twenty-eight pages entitled "Creative Engraving." W. Todd Gray, an artist, shows how essential correct choice of motif is in good illustration, and then how by the use of



Novel Diaphragm Apertures Used in "Creative Engraving."

lens diaphragms with novel shaped apertures appropriate textures are given the halftones to correspond with the motifs selected by the artist.

Mr. Everton was kind enough to send a photographic print of the diaphragms used in making the novel textured halftones appearing in his book. The writer has roughly sketched the curious shapes of the apertures so as to give the reader an idea of what they look like. All halftone operators will understand how to cut these apertures in the center of a thin piece of opaque cardboard. They will also know that the size of these apertures must have a definite relation to the focus of the lens and to the reduction and enlargement. The size of the apertures in everyday use will give an approximate measurement for these new diaphragms. They will give all photoengravers an interesting subject for study, as they teach us how little we know about the possibilities of halftone engraving.

A Halftone 2 by 8 Feet in Size

The writer has been saying publicly that a previous generation of photoengravers did work which could not easily be duplicated today, and he has exhibits to prove it. J. L. Shilling, of the Shilling-Binner Engraving Company, Chicago, adds another exhibit to the collection. It is a print of a halftone 2 by 8 feet in size, made in 1900 by the Binner Engraving Company, Chicago. The largest screen available at that time was 16 by 20 inches, 133 lines. Every engraver will appreciate how much patching of negatives was necessary to produce this plate. The halftone was etched on five copper plates, but no electrotyper at that time would undertake to put the plates together, so the engravers did it by backing up each plate with electrotype metal, planing the edges to fit, and then soldering

them from the back. The halftone was printed on two sheets of paper pasted together.

It might be mentioned that the photographs from which this halftone was made were taken with a camera 8 feet square, owned by George R. Lawrence, of Chicago.

The Time to Advertise

Many photoengravers are wise enough to utilize a dull period in preparing engravings to advertise their own business. It is surprising that others do not do likewise. One of the best pieces of advertising of this kind is that of the Colorplate Engraving Company, of New York. A folder showing two beautiful exhibits of the company's work has recently been issued. One of them gives a view of the camera room of the Colorplate plant. This picture is a hint to all advertisers that, through the use of color plates intelligently made, an interior of a factory, store or office can be made most interesting.

Engravers' House-Organs

Among the interesting house-organs that reach this department from engravers is the *Northern*, from the Northern Engraving Company, Canton, Ohio. The cover of a recent number was produced in this novel manner: A large sheet of cardboard was covered with glue; then a few handfuls of copper chips from the routing machine were sprinkled over this glue and allowed to dry there. A halftone plate was made from this chip covered board and was used as a tint background for the lettering on the cover. This idea can be followed in many ways; zinc chips, for instance, would photograph better than copper ones. Ground cork could be sprinkled over the glue instead of chips, and the air brush used to increase the high lights on the cork. The engraver with ingenuity can devise many novel tints by using this suggestion.

OUR NEW COVER DESIGN—THE WORK OF GEORGE F. TRENHOLM

A GREAT amount of favorable comment has been received regarding our new cover design, which was used for the first time on the October issue. This design is the work of a Boston artist, George F. Trenholm, an exhibit of whose work was shown in the special insert appearing in THE INLAND PRINTER for July. Mr. Trenholm, in working out the cover design, presents an allegorical scheme showing, in a decorative way, the field of endeavor of THE INLAND PRINTER, without resorting to the usual old printing shop scene. The design will be shown in different treatments, varying the cover paper and the color scheme, on coming issues.

That Mr. Trenholm is a decorative designer of no small ability is demonstrated by his work on this cover design, as well as by the wide range of specimens shown in the exhibit of his work which appeared in our July issue. He is rapidly gaining recognition as one of the well known and most versatile artists in the field of typography, his services being constantly in demand and his work appearing in many of our leading magazines.

Mr. Trenholm has shown a marked talent for drawing and designing ever since his earliest school days, and while in high school he designed decorative features for the school paper. An artist who had noticed his work and recognized his ability took a great interest in him and gave him work in his studio, where he had the opportunity to develop his talents. The work he did for a firm of jewelers, the Bigelow, Kennard Company, brought him his first real success, and bent his efforts in the direction of decorative illustration and design. Mr. Trenholm brings to his work a knowledge of historic ornament, lettering and the art of printing that has attracted much favorable publicity in the printing and advertising journals. While at present he works mostly in line, his early apprenticeship in a large color printing concern and the studios of prominent Boston artists gave him a wide training in all the mediums of drawing. Later this training attracted an engraving house, where as a salesman he added further to the store of exacting requirements that one must have who caters to buyers of artwork. A hard and untiring worker, he devoted the greater part of his spare time to study, seeking advice and instruction from Charles E. Heil, a Boston painter, and Vojetch Preissig, of the Graphic Arts class at the Wentworth Institute, and also the design class at the Normal Art School.



George F. Trenholm.

Born in Cambridge, Massachusetts, in 1886, Mr. Trenholm secured his early education in the schools of Somerville, graduating from the high school in 1905. He has always made his home near Boston, his studio at the present time being in the Little building, Boston. He is a member of the Boston City Club, Society of Printers, and the Boston Society of Printing House Craftsmen, and is also an active member of the Guild of Free Lance Artists, of New York city.

Success comes only to those who strive and work hard. There is no short cut. And so, with Mr. Trenholm, the success he has attained, as shown by the rapidly increasing recognition and reputation which he is gaining, is the result of constant application and conscientious devotion to his work, which has given him the rare ability to quickly "size up" and understand the problems of a client, and to meet the requirements with complete satisfaction.

The postoffice with its educating energy, augmented by cheapness, and guarded by a certain religious sentiment in mankind, so that the power of a wafer, or a drop of wax guards a letter as it flies over sea and land, and bears it to its address as if a battalion of artillery had brought it, I look upon as a first measure of civilization.— *Emerson.*

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Cost of New Equipment

Unless the printing plant is kept up to date it is impossible to produce work in it at the minimum cost. This does not mean that it must contain every new machine offered with the argument that it saves labor, but it does mean that the plant must not contain any machine which is obsolete and which could be replaced by one of a later type having improvements which make the operation appreciably less expensive than the one which should be replaced.

Even a small difference in the amount of production or the ease of handling will make enough saving in cost to pay for the newer machine before it is in its turn surpassed by other improvements. As most printers are accustomed to considering the output in thousands per hour, let us use this method of comparison and see just how little additional production it takes to pay for the new machine.

It is generally considered that a ten per cent depreciation reserve will take care of the replacement; that is, ten per cent of the original cost of the machine placed in a reserve fund will provide an amount sufficient to replace it when added to the value as a used machine at the time — say seven years or less — when improvements have rendered it obsolete though not worn out.

If the general opinion regarding depreciation is correct, any machine that will give a ten per cent increase in production will pay for itself, and there need be no hesitation in making the replacement. If this is true, even less than ten per cent extra production or saving in the cost of handling will make an exchange profitable. Suppose we consider a five per cent improvement.

If the old machine has been producing 1200 an hour, the new one with five per cent advantage will give 1260, a gain of 60 an hour. With an average productive time of eighty per cent there would be 1920 hours a year, which multiplied by the 60 an hour additional product gives 115,200 gain for the year, equivalent to 96 hours, which formerly cost, let us say, $2.50 an hour. This makes the saving at five per cent improvement amount to $240 a year. This would be equal to the presentation of a product worth $240, which might be sold for about $300, and that is quite a big slice of the replacement reserve which good business demands should be set aside for the machine.

Suppose the new machine does cost $1,000 more than the old, that is only $60 for interest, $100 for depreciation, and $20 for insurance, a total of $180 a year for a saving which at a minimum would be $240 and which with the profit thereon should be a net gain of $120. We have taken a low priced machine and a large difference in price in order that no one might say that we have exaggerated the case.

Printers are too apt to hesitate about the installation of new equipment and often lose sight of the reduction in cost which the new equipment will bring.

The difference between what it costs and what it saves is the true index of the value of any improvement. In such a case as the one just given, the cost would be $180 a year and the saving at least $240, with the probability that it would be much larger, for almost any improved machine will either save ten per cent in cost of operation or produce ten per cent greater output than the obsolete and often worn machine which it replaces. Often the savings are made in both directions, in which case had we been able in the above example to save five per cent in operating and five per cent in increased production the total net saving would have been $300 at cost, with a possible prospect of converting it into a sale of $375.

New equipment which is properly selected to replace old and which is not merely added to the inventory always pays for itself before it reaches the period when its depreciation must again be used to replace it or bring it up to date. In other words, new equipment of the right kind is always a good investment.

Overproduction

For many years writers on industrial economy have made much of the supposed results of overproduction in killing the profits of legitimate business through forced low prices, and have issued warnings of the dire results of glutted markets.

This bogy of overproduction has been used to scare off enthusiasts who would go into business and start new plants, as well as to beat down prices, by those whose object is to produce a state of underconsumption and a seller's market. The usual result of such tactics has been to cause loss both to buyer and to seller, as in the long run it is not really general over or under production that controls market prices.

High prices and low prices are largely controlled by the production of the individual unit of production and not by expansion of general production, the effect of which is but temporary. Gross production may be, but seldom is, overproduction of the kind that affects basic prices, or, rather, basic cost. Underproduction is not the cause of permanent higher prices, unless it is the underproduction by the individual unit or worker. This makes his production cost more, and consequently requires a higher price for the product, even though his wages may be reduced.

The average production of the worker per dollar of wages that he receives is what affects cost and prices, and it is possible to pay high wages and have a low cost, if the product is kept at a high average, but such expansion of production would be far from overproduction.

In a few words, overproduction is the bringing into existence of more goods of a certain class than the public will buy at a fair price; and many so called cases of overproduction have been the refusal of the buyer to pay exorbitant prices caused by underproduction and the desire for excessive profit.

For some time we have all been complaining about the high cost of living and have been demanding lower prices for the

necessities of life. Some have been blaming the high prices upon high wages, while others are demanding higher wages in order to meet the high prices. The result has been industrial stagnation, so far as the printing business is concerned. Low prices can never be made under such conditions. The first essential for the reduction of prices is the removal of the restriction on production. We can not have low prices, even with low wages, if there is restriction of production. It is the idea of many that a big bulk of product will hold prices down. The final price is largely due to the actual cost of production as affected by the production of the individual. If the individual produces only sixty per cent of what he might do without undue fatigue and keeps this up, prices will be high though he does receive low wages. Restricted production makes the final price high. The more pieces we produce per dollar the more we can buy for a dollar, and it is what we get for our money that is just as important as how much money we get.

Running overtime and rushing orders will not as a rule reduce cost, though it may apparently increase production; but getting 1200 units in the time formerly yielding only 1000 units will reduce cost, though wages were increased ten per cent. Even then there would be a gain in production equal to 110 pieces net, or about nine per cent reduction in cost.

Gross overproduction in the printing business is an impossibility, but increased cost through restriction of production is not, and we shall have to increase by many per cent the production per unit of producer or dollar of pay before there is anything like a production that will warrant the term normal, to say nothing of overproduction.

Your Salary

The salaries of the proprietors of the smaller printing plants and of some of the more pretentious ones, too, are often what is left after the other expenses are taken care of. As one printer expressed it: "I get all the profits, and if I do not take any salary it goes into the profits and I get it any way." That specious reasoning has been the cause of the failure of many businesses in the printing line and in other lines. At first thought it may seem as though it should be all right, but let us analyze it.

The cost of any product includes all the expenses entering into its production and sale — material, labor, supervision, selling, financing the credit, collecting — and if any one of these expenses is omitted the result will be an erroneous cost figure, and the customer will not pay the expense which has been left out.

The cost system provides for carrying the proprietor's salary as one of these expense items, and classes it among the commercial or general expenses which are prorated over the other costs and is thus made part of them. If this is done your salary is in its proper place as an item of business expense and is paid for by your customers in proportion to the service you render them. If you omit your salary from the items of general expense it will not be charged as part of the cost and will not be paid by the customer, and you can not collect it with your profits, because it will not be there, and you will be poorer to that extent.

You can not get anything out of your business that you do not put into it. You can not collect anything from your customer that you have not charged him with. Hence you can not collect your salary, unless you have charged your business with it and in that way passed it on to your customers. Your customers should pay all the expenses of producing their work, including your salary and a profit. Do they do it?

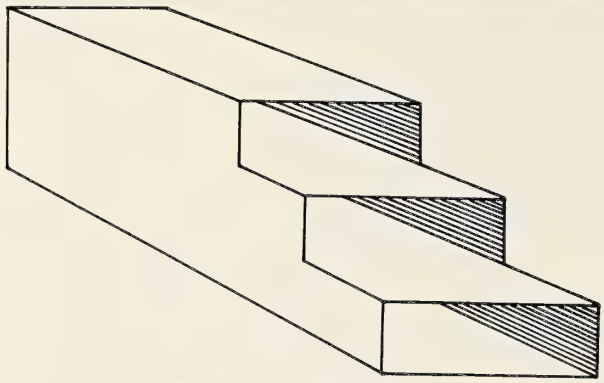
You may or may not draw a weekly or monthly instalment of your salary, as you prefer, or you may allow it to accumulate until the end of the year and come to you in a lump sum with your profits if you so desire, but every monthly statement for costs should show that a proportionate amount of it has been charged to general expense so as to become a part of the cost.

If you take your salary at the end of the year see that it is itemized in your financial statement and do not fool yourself into thinking that you have made a larger profit than you really have.

That is why the Standard cost system provides a place for the salary of the proprietor in the same column as the other salaries.

BOX FOR JOINT RODS

The box illustrated herewith was designed to take care of the regular assortment of joint rods for blankbooks. Often these rods are thrown into a drawer, and there mixed with other sizes. Thus when a pair of joint rods are wanted for a medium blankbook, the workman is just as apt to get hold of cap sizes



Box for Holding Joint Rods.

as not. It is a waste of time to mix the joint rods, and with a box similar to the one shown in the accompanying drawing, there is no need of it.

As can be seen, the box has three compartments, each of a different length, enough to accommodate the needs of most binderies. No dimensions are given; the box should be made to fit the needs of the particular bindery for which it is intended. It is simple in construction, and can be made in a short time by almost any one handy with a hammer and saw. Or, it could easily be made out of heavy binders' board, and the whole thing glued together. It may either be laid down, as shown, or stood on end in some out of the way place, yet easily accessible to the workman.

The drawing needs no further description; the average workman will at once grasp the significance and importance of the thing.— *Edwin R. Mason.*

HEALTHFUL CONDITIONS IN PRINT SHOPS

Never put type into the mouth, or moisten fingers to get better hold of type.

Benzine and lye are skin irritants. Use them with care.

Eat a good breakfast before beginning work. Food on the stomach, especially milk, helps to prevent lead poisoning.

Do not eat food, or use tobacco, while at work, unless your hands are first carefully washed, because of the danger of getting lead into the mouth.

Wash hands thoroughly with warm water and soap. Have your own towel and soap.

Eat your lunch outside the workroom.

Avoid ruining your sight by giving early attention to eyestrain. Headaches, blurred vision, red and inflamed eyes, dancing spots before the eyes, twitching of the eyelids, are some of the first signs of eyestrain.

Exercise in the fresh air as much as possible.

Remove lead dust from type cases in the open air.— *The Men's Club Booster.*

The Work of W.P. Schoonmaker Philadelphia

In the annals of typographic design in this Country, the work of Mr. Schoonmaker will be found noteworthy for a richness and intricacy of pattern not associated with the work of any of his contemporaries. He has eminently succeeded in giving definite expression to an individual style of decorative work that is at all times pleasing. His lettering likewise has a personal character that goes well with the design. Representative specimens of Mr. Schoonmaker's recent work are reproduced in this insert and show the versatility of his accomplishment. Not content to alone apply his talents to the more aesthetic problems, he has been very successful in the designing of advertisements and advertising literature of charm and distinction. When it becomes necessary to apply the use of decorative design, layout and lettering to commercial problems of advertising and selling, Mr. Schoonmaker can be relied upon for bold and original effects that compel interest and attention. For a number of years connected with The Associated Artists of Philadelphia, Mr. Schoonmaker has recently opened his own studio at 225 South Sydenham Street, where he serves clients from both New York and Philadelphia.

WILLIAM A. KITTREDGE

THE GREATEST PIANOFORTES MADE EASY TO PLAY

THE Steinway and Weber Pianolas are simply these great pianofortes made so easy to play that *everyone* may enjoy them. Play them by hand if you have the skill—they are the same perfect instruments Steinway and Weber pianos have been always. But if you are a musician at heart and not in training, you yet may have, through the Pianola player action, a command of the keyboard and of pianistic effects that few pianists can equal.

STEINWAY & WEBER PIANOLAS

"The Instruments de Luxe of the Musical World"

THE AEOLIAN COMPANY

Aeolian Hall, 42nd St. west of 5th Ave.



Steinway and Weber Pianolas are made in both Grand and Upright models.

Copyright 1915, The Aeolian Co.

Royal Warrant of Appointment H.M. Alfonso XIII

Advertisement made for The Aeolian Company, New York



Book Cover designed for John J. Di Cio, Norristown, Pennsylvania

Souvenir Program
DIG DEEP DINNER

THE SHERWIN-WILLIAMS COMPANY

SOUTH ATLANTIC DISTRICT

WEDNESDAY DECEMBER FIFTEENTH

1920

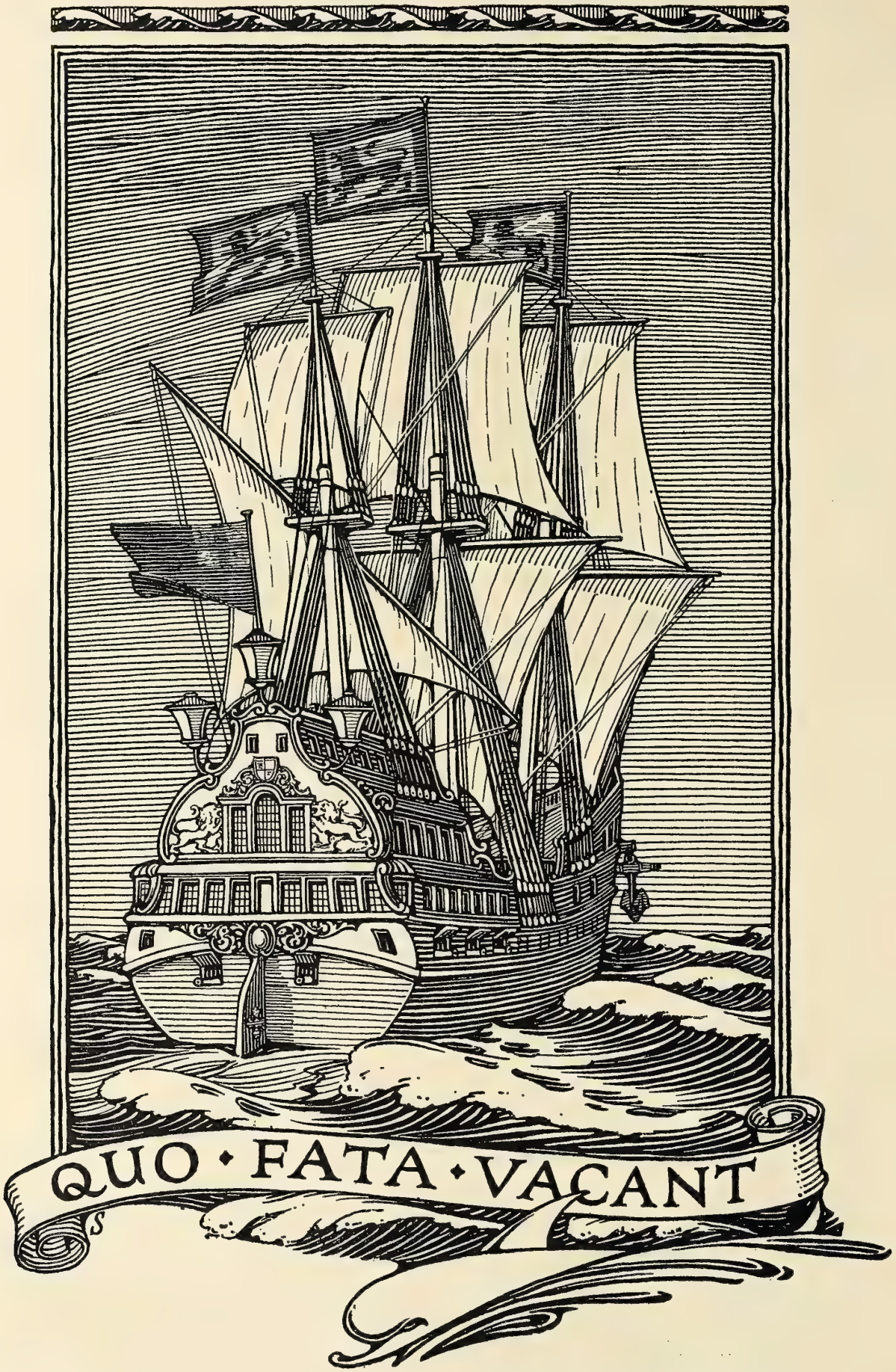
S-W DIG DEEP 35

Menu Cover designed for Franklin Printing Company, Philadelphia, Pennsylvania



Castilian Covers

Folder Cover designed for A. M. Collins Manufacturing Company, Philadelphia, Pennsylvania



A Decorative Illustration

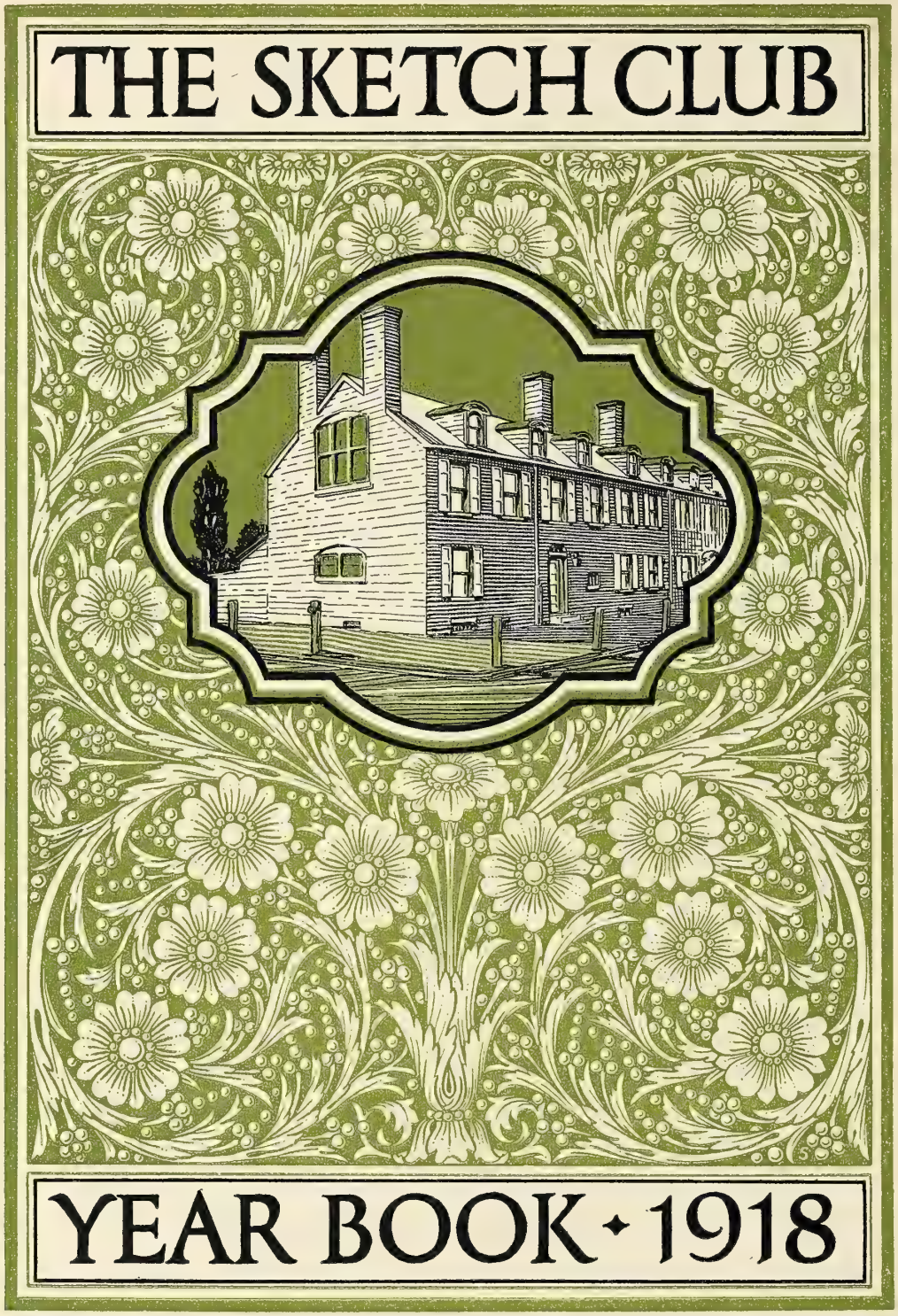


To you and yours
THE SEASON'S
GREETINGS
from
Mr. & Mrs. W. P. Schoonmaker
225 So. Sydenham Street
Philadelphia

A Greeting Card

LAUTER COMPANY
Established 1862

Head Band made for the Lauter Piano Company, Newark, New Jersey



Cover designed for the Philadelphia Sketch Club

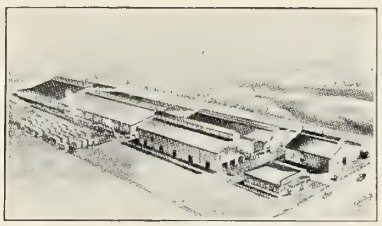
JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

The Importance of Good Position

For November the editor of this department knows of no better way in which he as the writer and you as the reader can spend the time we devote to it than by the consideration of a booklet sent in by Edwin H. Stuart, of Pittsburgh, Pennsylvania. Mr. Stuart, whom you all know through THE INLAND PRINTER, is an able and enthusiastic typographer who has within recent months opened a shop to specialize in the "typographic service" business, that is, to supply a better grade of type composition for advertisers.



The
KENOVA GUARANTY

There is no limit to our guaranty.

We're back of every article we make until the day the buyer is satisfied. We're behind our product without reservation.

Do you know anyone else in our line who will go that far?

Kenova service is service in the *broadest* sense of the word.

We make it our business, to KNOW *our business. That's why it's good business for you to do business with us.*

THREE

FIG. 1.

In sending the booklet Mr. Stuart opens the letter that accompanied it with the following paragraph: "A friendly controversy has arisen between one of my best clients and myself regarding certain features, apparently details, in the enclosed booklet. I should very much appreciate your opinion in the matter."

Here indeed is encouraging news, a forecast of the continued uplift of the typographer's art. Considerable printing is of poor grade simply because the buyer either does not know good printing or does not care enough about his printing to see that it is good. Half baked typographers — and "boss" printers who consider themselves only as merchants selling so much ink and paper at so much a pound and the time of their workers at so much an hour — live on buyers of printing of that class. However, the increasing interest in the study and practice of advertising brings about an increased interest in the chief vehicle of advertising, *Printing*, and we find a growing number of buyers of printing considering design in printing and insisting upon good design and typography in their work. Certainly the "art" side in printing is coming into its own again; certainly the printer who would hold his own in the new order of things, be he journeyman or boss, must give greater attention to the design of his work so that it will appeal to and attract the eye.

Now, the questions brought up by Mr. Stuart, the points under friendly discussion between him and his customer, are

mainly questions of position. There are many features with respect to printed work that we would expect a non-printer to consider and give thought to before that of the position on a page of a cut or a type group, or of both in their relation to each other. However, the fact that this customer did is, figuratively, a straw which shows the direction of the wind and, actually, evidence of the keener interest in, and better understanding of, the refinements in type display on the part of buyers.

The first point brought up by Mr. Stuart, as put by him, was: "Is the cut on page two (factory building) in the right position on the page?" As the page in question is reproduced, along with page three, in Fig. 1, where, of course, it is reduced

Mr. Stuart's point with respect to page three, also shown in Fig. 1, did not concern position at all, yet the location of the main type group thereon is not so good as it might be. It is plainly too high, both with respect to page balance and — more important and more pronounced in this case — in the distribution of the white space. Had it been dropped one-half or three-quarters of an inch in the original — which means half that amount in our reproduction — the effect all around would have been far better. Then the question of the position of the cut on the preceding page might cause some concern, as the suggested lowering of that cut one pica and that of the type group on page three one-half or three-fourths of an inch would throw the cut and the type group farther from

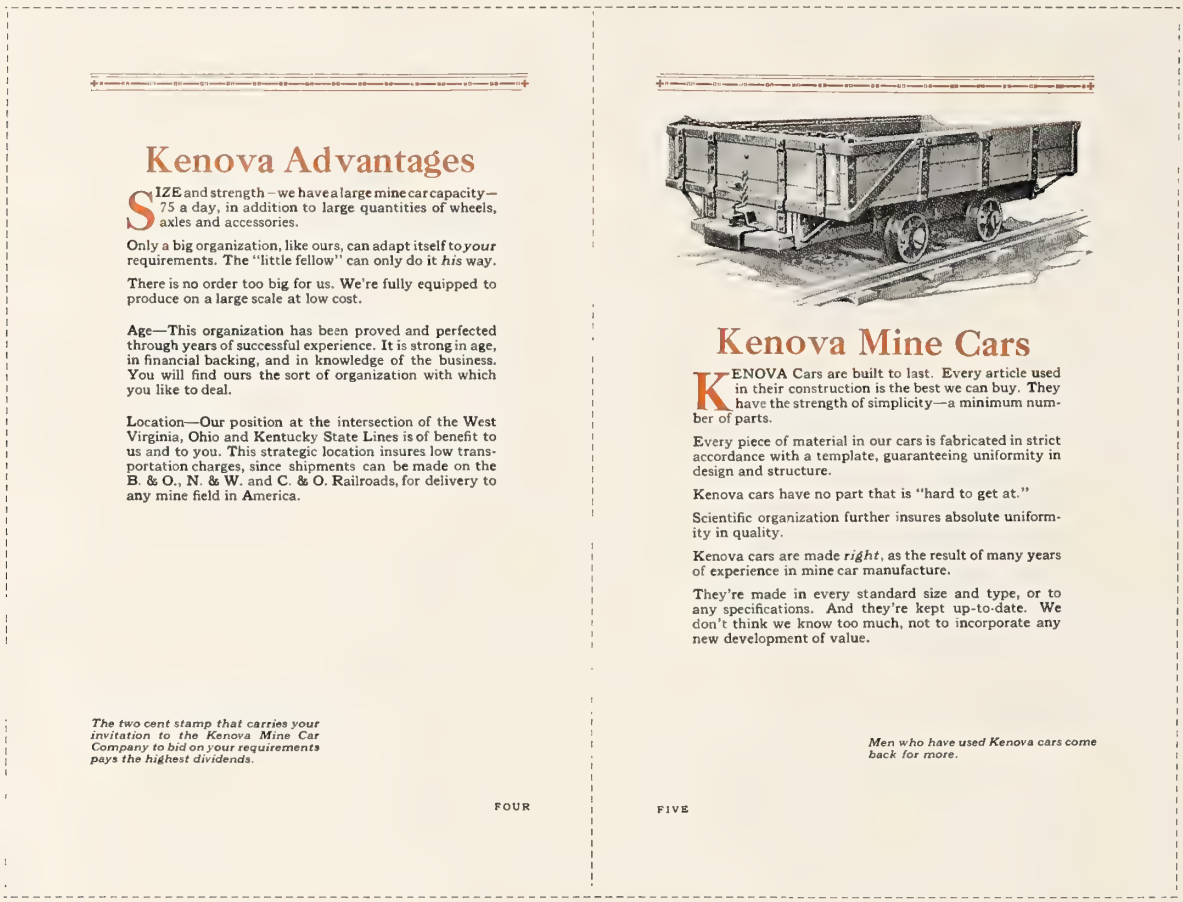


FIG. 2.

almost one-half — but in which the cut is in the same relative position — our readers can draw their own conclusions and then consider what we have to say on the subject, after they have studied the illustration.

Although Mr. Stuart did not state so, we guess the customer thought the cut was too high on the page. Possibly, Stuart himself made the position a point of criticism, for, mind you, he has not stated he produced the job. Well, in so far as the single page is concerned, the position is good. If it were higher margins would be better, but balance and proportion between the white space above and below the cut would not then be so good. In placing a cut of oblong shape on a relatively narrow page a compromise must be made between margins, and balance, and proportion. The cut is, we think, just a trifle high, possibly not more than a pica, but just enough to suggest from the effect of balance that it is. The main point is that to get such a cut on such a page above the center, considerable license must be given, although the most agreeable position is about one-third down the page when page and type group are of the same proportions and the question of margins not so serious.

alignment than they are as printed. However, we must remember that the band in color across the top of page three, while not affecting the page as it would if in black because of its relatively weaker tonal strength, is a part of the page and has an effect, nevertheless.

The point Mr. Stuart did bring up regarding page three was: "Should the two display lines on page three, 'The Kenova Guaranty,' have been in red?" This, however, is purely a matter of taste. The lines have greater strength as printed in black than they would have if printed in red. The use of color for the lines in question would be merely for decorative purposes, as it is in the band across the top and would not add to, if indeed it did not detract from, their display value. Obviously it would be bad to print those lines in red in addition to the items already in red.

Mr. Stuart then brings up the question of the position of the type matter on page four, on which the points we have made with respect to page three apply in toto, but with even greater force on account of the fact that page five, facing, is about full. Certainly the matter on page four is placed too high, and it would not be a bad plan to lower the type of page

five in order to have more white space around the cut, where more of it seems to be required. The pages as printed seem "away off" in their relation to each other; there should be better alignment and balance between the two pages.

We do not like the massing of all the color of the page at the top, as on page four, although from a pure publicity standpoint it does not weaken the page. However, this is the only page in the book where three items in red follow each other; in most cases there is a cut to break up the mass as on page five and on other pages where only the heading and initial in color are in juxtaposition.

In concluding his letter, in so far as it related to the booklet, Mr. Stuart states: "It was suggested that we put a 'red box' around the small italic groups at the bottom of the pages. We think there is enough red on them already. Yes or no?" Yes, we agree that there is sufficient red on the pages as printed. We don't think these groups of italic are prominent enough and we don't consider that they are sufficiently easy to read in the small size of italic used. A panel of rule would have served to focus attention on them and the effect of that would be to make them *seem* easier to read. They would have *been* easier to read if set in roman, and, while one might think that display prominence would be lost in thus losing the advantage of variety which the italic supplies, we believe the gain in legibility — and more especially in the *appearance* of greater legibility — would add sufficient attractive force to offset the loss due to distinction.

We hope you have enjoyed this little clinic over Mr. Stuart's contribution. We have not endeavored to make the operation complete, not that the patient could not stand it, but, rather, because we simply want to bring out the outstanding educational features and to leave any details such as type selection, display, etc., to our readers, who, we are sure, will enjoy delving further into the study of it and, possibly, we hope, in making layouts for the several pages to give life to their own ideas.

GET THE OTHER MAN'S VIEW

BY ELLIS MURPHY

TO the ad. setter who really takes pride in his craft and originates a new twist now and then to vary the monotony of straight matter, the reading of foreign publications and the advertisements therein will be a source of some excellent views. The compositor who can afford to have his name placed on the mailing list of several foreign trade papers and magazines will find the dollars expended thereon returned fourfold in suggestions gleaned, his foreman will appreciate his initiative and without a doubt will increase his recompense as he applies the new ideas he has gained.

Generally speaking, the trade papers originating in Germany are ink eaters, and mid gothic holds sway in the places where the artist has not been called on to produce still bolder effects. In a way these papers remind one of the American journals devoted to topics musical, where the name of the prima donna is always found in nothing less than the boldest type possible to squeeze into the required space. Reverse effects are allowed and are very frequent in the German trade press, and the query comes to mind, "What would they do with an obituary column?" when the funereal borders are so rampant.

But this is not to say that this class of paper is entirely devoid of artistic effects, as some clever letters are shown more applicable to the poster artist. Taken as a whole, all these advertisements are done in poster style, strong bold letters devoid of graceful curling lines, and very angular. Ben Day is preferred as a general thing to the wash. Illustrations are mostly in lines and vignetted, resembling the American illustration of twenty years back. Besides machinery, practically the only kind of illustration is the cartoon and caricature. Pointers and bold dashes are given more prominence here than in American composition. Most German trade papers carry more advertising matter than reading material, and to one not accustomed to this class of paper the subscriber gets cheated. Color is seldom used.

Looking at *Milling*, of Liverpool, one gets the impression that the English are gradually learning to display their type better. Some advertisements are poorly displayed, and the body of a few is set in altogether too large a face. The illustrations are not at all objectionable, though leaving some room for improvement. The "tricky" advertisements are few and far between, and one or two excellent faces are seen that are not used in this country. In the makeup of the pages a uniform border is not observed, nevertheless the pages taken as a whole are easily read. The paper in most English trade journals is of good quality — the opposite of the German press, which resembles the stock our phone books are printed on, only somewhat darker and a trifle heavier in weight — but for the typesetter, new ideas for display are few in publications of this class.

In looking over the French publishers' product the reader is relieved of the garish display of the German and the disjointedness of the English, as every advertisement in the French press is artistic, though too light in its entirety, but perhaps this symbolizes the people themselves.

The faces seen most are the lighter gothics, condensed frequently, and those types which flooded the country newspaper office of thirty years ago, the light frilly flowing serifs. The caps of italics of these series are overworked, and it might be stated here that the lower case is left to gather dust while the caps are worn flat. The outstanding point in the majority of the work of French compositors is that their jobs balance to a nicety seldom seen so universally.

To set every line in a different type face seems to be the effort of the typesetter. The French artizans know the trick of spacing their display out so they do not appear letter spaced, yet they balance admirably. This feature is probably the outstanding lesson the French papers teach. *La Meunerie Française*, a periodical devoted to milling among the French, has every other page of its advertising section printed in black on light blue paper, and the reader section is printed in a purplish gray toned ink on rough finished white paper. Of interest to the makeup man is the fact that every page of reading matter has a two line rule border.

Subscriptions to the leading foreign trade papers can be secured from any foreign news agency, and money spent in this direction is well invested.

SOME SUGGESTIONS ON PERFORATION

To the Editor: JACKSON, MISSISSIPPI.

We live and learn. Here are a couple of ideas that may be old, but at any rate we have recently tried them as an experiment and have found the result is fine. We had to do something quick, as green bindery help had put machines out of commission. When the Rosback round hole perforator begins to burr and cut ragged, remove the female die plate, taking care not to tamper with any more adjustments than necessary. Put the female die on a medium emery wheel, passing it back and forth until the surface is clean and bright. Put in a new set of needles, and behold the result. It costs $100 to get a new female die, as you have to send back the entire head.

To repair punch heads that have become belled and do not cut clean, put the female dies on a fine emery and grind until square and sharp. Put the male dies also on the emery and grind square. The round hole male dies, as they come when new, are slightly cupped, but when worn this can be ground off square and they cut clean. J. W. TUCKER,

President Mississippi Employing Printers' Association.

THE PROBLEM OF INDUSTRIAL EDUCATION

BY ARNOLD LEVITAS

Instructor of Typography at the College of the City of New York.

MANY things are needed, no doubt, for the progress of civilization, of commerce, and of industry, but none of them is more essential than trade education. Within the past fifty years many attempts have been made to find the most effective training for the men and women who are seeking their livelihood in the fields of industry and commerce. Although a certain measure of success has been achieved, a great deal of fertile ground has not yet been touched. In every field of endeavor there are opportunities for new ideas and methods to be tried, and there are men who, having been engaged in industrial education for many years, have naturally experienced the existing defects and have evolved certain ideas which, if given the opportunity of experimentation, may prove prolific of good results. This method of education, however, being comparatively new and its possibilities as yet not thoroughly appreciated, there seems to be little opportunity at present for experimentation with any new methods, unless an agency which has done much good for education in other directions — such, for instance, as the Rockefeller Foundation — were to take an interest also in the development of industrial education.

An organization like that would, first of all, recognize the possibilities of the proper kind of trade education and training, which would evolve through the establishment of a separate institution, or as a separate department within an existing institution — college or university — for each particular trade.

As we continue in our commercial and industrial progress, employers are handicapped not only with the lack of efficient and well trained men, but, what is equally important, with a scarcity of able foremen, superintendents and managers. There may be a certain amount of opportunity for the development of good workmen in the shop of today, although that is becoming more difficult all the time, but there certainly is very little chance for training efficient executives in our modern industrial institutions. Such men need theory as well as practice. They may get a certain amount of practice in the shop, but mighty little of the theoretical elements.

Now, what is needed is an institution for the training and development of good workmen and for laying the foundation of good executives, so that it will be within the means of many working people to look forward to a promising career, and for the employer to find the kind of material that he needs without great difficulty. Today a great deal of the commerce and industry is undeveloped because of the lack of efficient men.

Men and women are taking up courses in medicine, law, engineering, architecture and other pursuits. Why should people not be able to take up courses in printing, ironwork, woodwork, etc.? Why should they not be able to study these industrial courses with a view to promising careers?

Let us take, as an example, the trade of printing. This is taught now in a number of public schools and vocational schools. Boys there get a certain amount of training, which gives them some preparation for their entry into the business world. Of course, this is all very useful, but it does not begin to solve the problem which is before us.

Within the past few years I have tried to develop some courses, under the name of "Typography," in the evening sessions of the College of the City of New York. These courses are all connected with printing and go into the theoretical as well as the practical part of the trade. The courses, specifically, are: "Proofreading and Preparation of Copy"; "Cost Finding and Estimating for Printers"; "Typography and Advertising Layout." These courses were established for the purpose of developing and training proofreaders, cost estimators and typographic layout men in the advertising field, and to give them that knowledge and education which could not be procured elsewhere in the shop or office. Quite a number of men and women who work during the day take advantage of these courses, the majority coming from the printing trade, but the advertising field, publishing house and business office are also well represented.

Sufficient evidence was gathered, judging mainly from numbers and enthusiasm, that these courses were necessary. From the success achieved heretofore there is good reason to feel that the demand for these courses would constantly increase.

Now, this work is only a beginning, both in scope and arrangement. The printing trade has seventeen branches, all of which would lend themselves for teaching purposes. If these seventeen subjects were arranged so as to constitute a regular three year or four year course, including, of course, certain related academic studies, and this course were offered to young men and women who were ready to begin their careers, there is no doubt but that it would open a new field which many would consider of advantage, particularly since the other fields, courses of which are offered at colleges, have become so overcrowded. Quite a few who now spend several years in preparation for a profession that offers only uncertain results would welcome an opportunity to enter the industrial field under such favorable conditions and by merely transferring their energies to another field of endeavor these, together with many ambitious people who are now entirely cut off from better careers, should constitute quite an appreciable number of promising candidates.

An outline showing the various subjects that may be taught in a printing course may be helpful to estimate the value of it, and it is here included:

BRANCHES OF THE PRINTING TRADE FOR PURPOSES OF STUDY

Typesetting — Job composition, straight composition. Typography — Layout work. Stonework — Imposition and lockup. Proofreading — Correcting proofs. Preparation of copy. Cost finding and estimating. Operating linotype. Operating monotype. Operating caster (monotype). Cylinder presswork. Platen presswork. Cylinder feeding. Platen press feeding. Printing salesmanship. Paper cutting. Administration — Composing room, pressroom, proofroom. Printing business administration.

Judging from the work that is now being done at the Carnegie Institute of Technology, at Pittsburgh, and at the Harvard University, in the teaching of printing and typography, it looks as if there is room and opportunity for such or similar trade education to spread. Germany has shown us the value of it to some extent. Now, as we are expanding commercially and industrially in every way, there is all the more reason for developing this work.

It seems that the time is now ripe for the establishment of schools which will really coöperate with the trades; for, after all, that is what schools are for — to prepare boys and girls, men and women, for their future careers.

In order to get the proper kind of coöperation, it would be necessary to have the advice and help of the employers of labor just as much as it would be necessary to have the efforts of the educators. It is through such a mutual understanding that the best interests of the trades may be promoted and the proper trade education developed.

This undertaking, however, needs an agency which is to start the good work and give it its initial impetus. After it has once been begun, those who are vitally interested will keep the work up. An institution like the Rockefeller Foundation seems to be eminently fitted to undertake this task, and it could attain no better achievement than to have given the many working men and women an opportunity for a real start in life.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Country Correspondence

Helping the country correspondents to write better news is a thing very much neglected with most of us. What a difference there is in the character of country correspondents on different newspapers! We have in mind one where every news letter is crisp, bright and newsy all the way through. Evidently the country news in this paper is carefully edited. But it is also evident the publisher has seen to it that good and timely suggestions have gone out at the proper time to aid and encourage the novices who generally write the country news for weeklies and small dailies. We have in mind another publication — and there are many — whose country correspondence runs like quack grass and sticks here and there, with a painful monotony and colorless style telling that "Mrs. Bill Jones went over to visit her mother last week." Pep can be given to country correspondence only by close attention to every issue of the paper; and good natured and helpful suggestions all the time. A nice letter of appreciation once in a while — perhaps when the checks are sent out to pay for the service — is valuable in securing loyalty and in encouraging regularity.

We have received from the *Eastern Shore News,* of Cape Charles, Virginia, samples of what seems to be a splendid help to correspondents. A circular, printed in newspaper type, full of suggestions to correspondents, and telling what sort of news the editor wants sent in, is given to each correspondent, together with some "fact cards," numbered and headed, as "Deaths," "Weddings," etc. On these fact cards are printed fact suggestions, with blank spaces to be filled in. If used, any correspondent would likely get all essential facts concerning deaths and marriages, and there would follow accuracy as a matter of course. In addition to all this the circular suggests sources of news, so that if a correspondent is inclined to hunt up good stories for the paper he will know where to go to get leads.

It is not hard to imagine that the correspondence department of the *Eastern Shore News* is a live and interesting part of the paper.

Let's Be Fair to Candidates

There has recently been some very valuable discussion in one State regarding the practice of some newspapers in charging political candidates much more for space than they charge general advertisers. This practice is not confined to any one State, and we believe it is bad and dangerous.

To begin with, a political candidate may also be a business man, one who has bought or will buy advertising space for his business. He is thus likely to know what advertising space is worth and how to use it. How must he feel when he finds that the newspaper charging him 40, 60 or 90 cents an inch for a business display advertisement, "soaks" him for $1.50 an inch for a display advertisement when he becomes a political candidate and wishes to run his picture or his platform where the people may get a good impression concerning his candidacy? He asks himself, "Why this penalty, why this discrimination?" He wonders what he has done to merit such penalizing when he desires to use a dozen or perhaps several hundred newspapers.

But that is not likely to be all he thinks about it. If he is elected to a high political position, say to the legislature, and carries with him to that position a grouch against the newspapers, will he do anything or put himself out in any way to aid them in securing any needed legislation or in protecting them from any unjust assault of any kind? Not much! He will feel that the newspapers are a grafting proposition, preaching political and moral reform for others, but demanding the best end of business for themselves. If a judge, he is going to have little sympathy for the cause of the publisher in anything coming into court. If a lawyer and defeated, he will "lay" for the publisher who held him up when he needed a fair hearing before the people.

Now the above is not inspired from sentiment or any false premises. The thought is suggested because of actual contact with conditions that have resulted from newspaper discrimination and overcharging of candidates. We have had the Governor of a State complain at what he termed a newspaper graft of candidates. He was held up by one paper for three times what another one of greater power and influence charged him for a political advertisement, and he wanted to know why it was. He was held up for a big percentage more by many publishers than he was by others, and he didn't like it nor understand it all. He wanted to know. And the fact that he did not know, or understand, had led him to take a different attitude than he might otherwise have taken in connection with public actions where the interests of the newspaper were vitally affected.

Newspaper political advertising is just dawning. The day of the strict party newspaper has given way to the new conditions brought about by primary and referendum elections. Candidates to get anywhere must have publicity, and the voters to be enlightened must have a chance to see pictures of candidates and read their claims. Newspapers can drive candidates to the use of bill boards, circulars, moving picture shows or placarded street cars and autos, or they can induce them to spend their money in display advertising in newspapers. If they do the latter, the publications will at once get good, clean and profitable business at regular rates and bring about a recognition of the newspaper as the one real medium of publicity for all the people. By making plain the fact that candidates are not discriminated against, and that any decent man running for office can purchase space in the newspaper, if he pays the regular price, the publisher can at the same time spread his own views and political preferences through his editorial columns and hold the public interest in them, for he will not sell an opinion, nor prostitute his ability to help any candidate simply for the pay there is in it.

There is the further question of giving space to candidates of the hated opposition or rival political party. With a reservation that any or all political advertisements may be rejected, either because distasteful or for want of room, perhaps the publisher may control his columns so far as opposing candidates are concerned. But should he do so?

Organize Your Home Town Subscription Week

In connection with the "Home Town Newspaper Week" now being so generously and liberally boosted for the benefit of the smaller or home town newspapers, a publisher in an



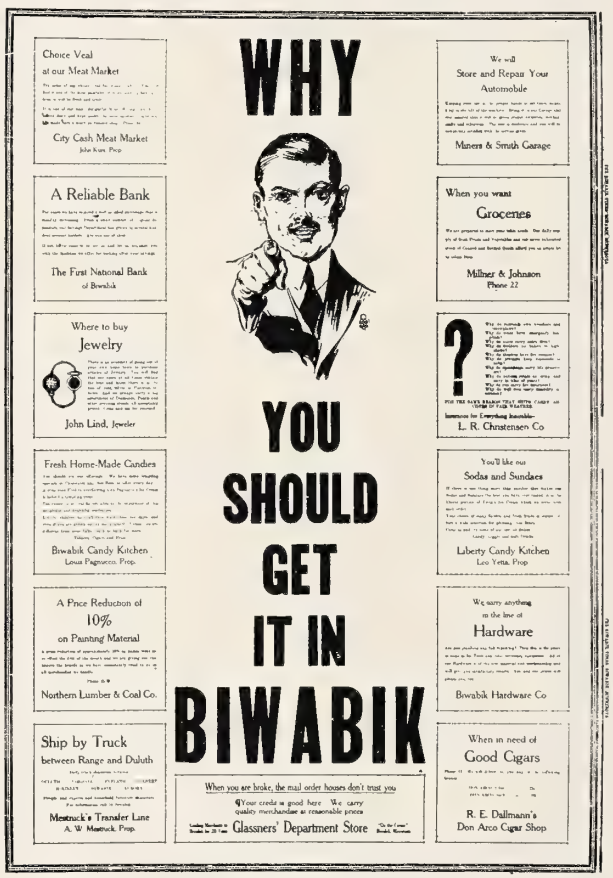
Another "special" from the Biwabik (Minn.) *Times*, the first we have seen on the subject, which is a good one. The hand lettered heading and the suggestive illustrations add materially to the effectiveness of the page.

Iowa town of five thousand is pursuing a plan which will bring actual results, or we miss our guess. It can still be undertaken by many others, for "Home Town Newspaper Week" may be any week, if you make it so.

This publisher has arranged with most of the business houses in the town to set aside certain articles of value up to 40 cents each, place these articles on tables in their stores with a placard displayed heralding that "Any article on this table will be given free with one year's paid subscription to the *Standard* this week." The publisher's subscription price for his weekly is $2 a year, in advance. He figures he will give up to twenty per cent commission through the use of premiums during the subscription week, and he is asking and expecting the business men who use his paper to give him this coöperation free during this week. He asks them to do this on the ground that he has boosted and pulled for them during the whole year; he has used his space and his help to make better business for the merchants of his town; he has boosted every public interest in which these business men are interested, and has contributed greatly in time and money to their success. He now asks them to aid him in a booster week for his paper where the results will be indirectly of great profit to the business men themselves, as the boost will enable the paper to give them better and greater service during the rest of the year.

It is a reasonable request and the merchants without exception feel that it is. They will place tables and many articles on display with the placards in prominent position, then assign some clerk to the table for the week. This clerk calls attention of customers of the store to the premiums, finds who takes the paper and who does not, and whether they are paid up or not, solicits another year's subscription, and gives them their choice of the premiums shown. Subscribers paying at the newspaper office are given a receipt and a coupon, the latter to be exchanged for any premium shown at any of the stores, so that all subscribers are treated the same, no matter where they pay.

Net results of such a plan should be great in any place where it can be arranged. A dozen or more merchants and business men and bright girls talking your paper for a week can not but bring results. It is advertising which sticks, and whether you like the premium idea or not, the plan with variations can be used to good advantage anywhere. It strikes us



There is progressive and capable management on the Biwabik (Minn.) *Times*. A "special" display page appears in almost every issue and each has a different theme, if you can call it that. Here it is a two page "special." Don't you think you could put one over?

that if well organized, and with a little enthusiastic coöperation in the subscription week, a newspaper should do more good, clean and permanent business in subscriptions in one such week than they can do in a "voting contest" lasting seven weeks with eighty per cent of the receipts invested in prizes and costs.

A nicely planned and printed Thanksgiving edition is one of the best advertisements your paper can have — and it will make money for you this year by creating a volume of business at the right time.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

SAMUEL W. TATNALL, Litchfield, Connecticut.— Editorially, and in make-up, the *Citizen* is an excellent boys' newspaper. Printing on the type is very good, but the halftones are not so well printed, mainly because of a lack of "squeeze" and ink.

The Chelsea Tribune, Chelsea, Michigan.— Considering the fact that you print only two of the four pages of your paper, which is published semiweekly, on Tuesdays and Fridays, and must perforce place advertisements on the first page, it is a good publication. Presswork is above the average, and the advertisements are well arranged and displayed. The appearance of the advertisements and the paper as a whole is weakened by the fact that so many styles of type are employed. While you use quite a variety of the machine cast borders, the fact that all are of six point size and of about uniform tone helps the situation, and their effect, although not the best, can not be considered wholly bad.

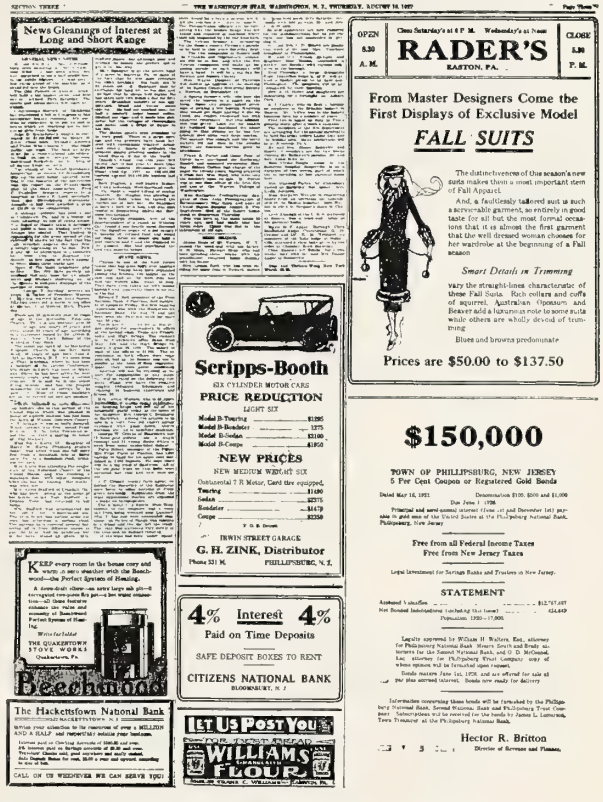
Blue Island Sun-Standard, Blue Island, Illinois.— As a community booster your paper scores highly, and the September "Dollar Day" edition is a hummer. The fact that in your news and editorial columns you give the event a big boost is encouragement to the merchants who have placed the large volume of advertising, an element of service that should help to maintain the practice and therefore result in a continuation of the large volume of advertising. The manner in which you advertise the event by printing an advertisement in big type over one of the news pages — and in a rather pale red — is commendable and unusual. The red, however, is a little too strong and to an appreciable extent handicaps reading the matter and the advertisements of the page. A weaker color, say a tint of blue, would have been better, and it would have stood out sufficiently strong, too, in view of the large size of wood letter employed for this advertisement.



Here is a mighty good way for a newspaper to advertise and promote a special "Dollar Day" edition — in which local merchants are induced to take large space and draw extra trade to the town — without taking up extra space. The large type was printed in a rather pale red over one of the pages printed in black. We think the color for printing the large type should have been even lighter, a tint of blue, green or yellow, for, in the present instance, a somewhat confused effect results, though not as confusing as the reproduction would suggest. The page is from the excellent Blue Island (Ill.) *Sun-Standard.*

F. E. ROBERTSON, Washington, New Jersey.— Hurrah, one more convert to the pyramid makeup! We're mighty glad your employer, the publisher of the *Star,* likes it. Most of those who try it out feel the same way, but there are many — O, so many — who have cold feet, who are afraid of their advertisers, who can not meet with logical argument the fallacy of the idea that advertisements must be scattered here and there, all over the page, to get attention. The *Star* is now excellent all the way through, the first page makeup, the advertising display and the presswork all being in keeping with the newly adopted systematic and orderly makeup of the advertisements. A page is reproduced for the influence it will have on other publishers to improve their papers in like manner.

The Eagle River Review, Eagle River, Wisconsin.— Of the several excellent features about your paper we admire the presswork most, although the first page makeup is of equally high merit. The initial page is not only nicely arranged, but contains a large amount of "live" and interesting local news. The pyramiding of advertisements is a life saver on the other pages, the reading matter of which, on account of the large volume of display advertising, would look very choppy and scant of news if sandwiched between advertisements. The display advertising, while doubtless satisfactory from a publicity standpoint, is not as attractive as it ought to be, as there is such a variety of type styles in use. They are not consistent either; in some of them the display is pronounced and effective, whereas in others it is weak. This gives the advertisers who have the pronounced display quite an advantage. The idea of uniform display, as advocated by THE INLAND PRINTER, is not only in the interest of the paper's appearance but in the interest of the advertisers as a whole. All should have an equal opportunity in the paper.



Take notice, this page from the excellent Washington (N. J.) *Star* is made up according to the pyramid idea. Note how orderly the appearance is, how convenient the reading matter is for the readers. Can you deny the effectiveness of this method of placing advertisements?

ROY LITTLE, Continental, Ohio.—The layout for the three column advertisement of Morris & Agner is good, and, being different from the average run, although not a new idea, it has excellent attractive force. It is not as effective, however, as it might be, and as it would be if all the emphasized lines were of the same series. The difference between the type of the head and the signature is too striking, while the use of the third bold display letter — the extra condensed block letter, often improperly called Gothic — tends to add to the confusion resulting from the striking contrasts of type faces employed therein. The effect, too, is somewhat crowded, although this point would not be worthy of mention were the advertisement correct in other respects, especially because the large size of type mainly used adds to the display force. By all means confine the display of each advertisement to a single series. An occasional change of face for the sake of emphasis, particularly in the secondary display, may be desirable when used with a purpose, but there is no excuse whatever for variety between the larger lines which have strength enough, as a rule, to stand out of themselves.

The Biwabik Times, Biwabik, Minnesota.— Our compliments on your handsome and interesting paper. The presswork is a delight, so clear and clean and readable. The makeup of the first page is pleasing, too, although it would be helped materially if there were a few hand set heads, such as appear at the tops of columns, in the lower part of the page. We note with pleasure that in each of the two issues sent us there are special pages, one entitled "Repair It" being devoted to local firms that do repairing of various sorts or that sell material used for repairs. The heading and the illustrations add "class" and advertising value to the page, as our readers can see upon reference to the reproduction. The other "special page" is a "two page spread," entitled "Why You Should Get It in Biwabik" and is featured by the title, prominently displayed through the center from top to bottom and by an effective "pointer" illustration. The advertising spaces are arranged along the sides of this title. Of course, in our reproduction of this spread the small type has faded almost to nothing, yet the illustration will give readers a very good idea as to how the "special" looked and will doubtless suggest that they should "go and do likewise." Another good feature of the *Times* is the fact that the advertisements are pyramided, but a fault is in the use in many of them of the abhorrent condensed block letters.

Alton Democrat, Alton, Iowa.—The first page of your August 20 issue is made up in an interesting and well balanced manner. There is nice variety in the headings, just enough to attain the advantages of variety and to give the different stories display commensurate with their importance, and without creating an effect of complexity and confusion.

The Montevideo News, Montevideo, Minnesota.— We have always admired your paper as one of the best half dozen small town papers that we have had the pleasure of examining. Makeup and print are invariably of a high standard. In the display of advertisements you quite generally follow the advice of this department in practicing restraint in the number of lines given display prominence and by giving the lines that are brought out real and effective emphasis. The July " Bargain Day " issue is no exception to the rule.



The possibilities in the use of white space in adding effectiveness to advertising display could scarcely be better illustrated than by this advertisement of a Newark (N. J.) department store. It was designed by Alexander G. Highton, of that city.

Lorain F. Miller, St. Marys, Kansas.— Our compliments on the excellent first page makeup on the *Star* for July 28. The number, size and variety of headings, and the balanced arrangement of the stories therein, results in a most admirable makeup for a small town paper. The print is remarkably good also. Another feature contributing to the general high quality of the *Star* is the pyramiding of the advertisements. The systematic order throughout the paper, due to this feature, is decidedly praiseworthy. The advertisements are not up to the standard of the newspaper otherwise, mainly because the standard otherwise is so high, although they are above the average. No fault can be found with the general display, which is practiced with intelligent restraint. The trouble is with the variety of shapes and styles of display type in use. If you had used one of the better styles of your advertisement type, either the Cheltenham Bold or the Adstyle, for the display throughout all advertisements, we would herald the *Star* as *the perfect* " country " newspaper. One of these days when the run of advertisements is not so heavy as to prohibit it set the display of the advertisements in one of the two styles mentioned and send us a copy of the paper. Hold to the makeup of the issue here commented upon; in fact, make it just this issue except for the display of the advertisements. We'll " spread " a little in reproducing pages from that issue of the *Star.*

Westporter-Herald, Westport, Connecticut.— Print is good as is also the first page makeup in so far as the layout and arrangement of headings thereon are concerned. The styles of head letter are not as good as you could obtain and these, with the displeasing style used for the masthead, rather cheapen the appearance of the page. The fact, too, that advertisements appear on the page makes it out of the question to obtain a thoroughly pleasing page. Most of the advertisements are well arranged and displayed, falling short of maximum effectiveness only because your type faces are of old and displeasing style, and because several faces are mixed in individual advertisements. In other advertisements too many lines are brought out in display, which results in the different emphasized lines working against each other. " All display is no display " is a good point to remember. Other advertisements are badly crowded, indicating a lack of appreciation of white space, and these, as a rule, are advertisements where especially large sizes of type are in use for the body and where the reduction of size to gain white space would not place a handicap on readability. The feature of the paper that affects its appearance most adversely is the placing of advertisements, there being no semblance of order between the different pages such as results when the pyramid is followed throughout. The reading matter on several of the pages is broken up into little patches as a result of the effort to give each advertiser a maximum amount of reading matter adjacent to his display. A page made up in accordance with the pyramid is reproduced in this department, and we direct your attention to it as our suggestion of what is doubtless the greatest as well as the most easily accomplished improvement you can make.

The News-Banner, Murfreesboro, Tennessee.— First page makeup is decidedly attractive. There is just about the right number of headings, and they are of a very good size and variety. Excellent judgment is apparent in fitting the headings to the stories, so that readers may gage the importance of the news matter by the size of the heads. In common with so many of the papers we have reviewed this month, you seem to be loaded up with that ugly, good for nothing, extra condensed block letter. Compare some of the advertisements in which this style is featured with some in which the very good Post and Roycroft are used. While these latter types are rather bolder than we like, they are of good design and shape and, therefore, far superior as advertisement display letter to the extra condensed sans serif style. To further improve your paper, we suggest the pyramiding of advertisements and the consistent use of plain rule borders.

The Aledo Democrat, Aledo, Illinois.— Your Cheltenham equipment is a big asset, and the appearance and display effectiveness of the advertisements is a result, for which credit must also be extended the compositors for the intelligence exercised in setting them. Presswork is also excellent, and we commend your energy in the promotion of the special pages containing business card display for various men and companies coming under the different headings. The special page, " Breeders Directory for 1921," in which numerous breeders of blooded stock are listed in small advertisements, is one that we do not recall having seen before, yet it is an excellent idea that can be put over wherever there are a number of such stock men. The paper is editorially up to the high standard of the mechanical features, and the *Democrat* is, all around, one of the best papers received this month.

Carbondale Item, Carbondale, Colorado.— You refer to our having stated " the well balanced pages are seven column," and we assume from that you infer that we consider six column papers are not. We are not going to take the trouble to look over past issues, for the reason that we do not believe we have ever made the statement with which you credit us. We have said, and often, that it is easier to get a good balance on a seven column than on a six column first page, and you have done exactly what we have frequently advocated to obtain a well balanced six column page, that is, you have featured a two column heading at the top of the third and fourth columns, which is the center of the page. With a single column hand set head at the top of the first and sixth columns, leaving the second and fifth with small machine set heads at the top, your page is indeed nicely balanced.

The Holdredge Citizen, Holdredge, Nebraska.— Your issue for July 21, although not labeled a " special," must be one in view of the large volume of advertising and the fact that the first eight page section is printed in two colors, red and black. In general display and arrangement, the advertisements — that is, the larger ones — are very good indeed. They fall short of maximum effectiveness in some instances through the use of displeasing type faces, particularly the extra condensed block letter. In the page display for C. S. Prime the heading set in this face doesn't seem to " fit in," and the fact that it is so much weaker than the signature makes the advertisement appear bottom heavy and displeasing. Heavy rule underscores beneath already large and prominent lines are not only useless, but detract from the general appearance of the advertisements, some of which are otherwise very attractive. Presswork and makeup are thoroughly satisfactory.

Salem Standard and Jerseyman, Salem, New Jersey.— While we have only recently commented upon the mechanical features of your paper we feel that the energetic manner in which you put over the " Dollar Day Bargains " and " Chautauqua Week " special advertising pages is worthy of mention, and that the mention will suggest similar activity on the part of other publishers who are desirous of " scaring up " a little extra business. The two page spread on the " Dollar Day " proposition is made effective by the use of a decidedly effective lettered heading, in which there is a background for the large letters of the heading made up of many smaller repetitions of the title. The display of the units in this " special " is better than in the one for Chautauqua Week, but, of course, in a special coöperative page, made up of many small advertisements, there is bound to be the effect of too much display. The point is that it is not so plain in the former as in the latter.

The Clay County Sun, Clay Center, Nebraska.— Presswork is the outstanding good feature and the first page makeup is also very satisfactory. Of course, we do not like to see display advertisements on the initial page, but if they must be run, and only two of about equal size are to appear thereon, the bottom corners are where they should be placed. The appearance of your second size hand set heads would be better if there were a subordinate deck, so that the change from the head to the article would be less abrupt. This is not, however, a serious fault. The important thing is to have the news and to have it well placed on the page. On the " inside " pages the advertisements are not at all well placed, being arranged apparently without attempt at order. On page two of your September 8 issue we find an eight inch advertisement across the top of the page with a two column six inch display below on the left side and another of like size below and at the right side, reading matter appearing in the two middle columns between these smaller advertisements as well as below them. The next page has a single column by about six inch " Lucky Strike " advertisement at the top of the first column, with reading matter below and at the right. (The " Lucky " people certainly " Strike " good positions in the papers they use.) At the top of the last three columns there is a large display advertisement, while at the bottom of the first three columns there is another — these two large displays butting corners near the center of the page and thereby dividing the reading matter into two groups. Thus we have two facing pages altogether differently made up, but alike in so far as all advertisers get prime positions at the expense of the reader. We doubt very much whether such preferred positions amount to anything, as such large displays are bound to be seen on a six column page. Besides, one must consider the lessening of reader interest that is bound to result from the poor handling of the news matter. Advertisements are nicely arranged and very well displayed.

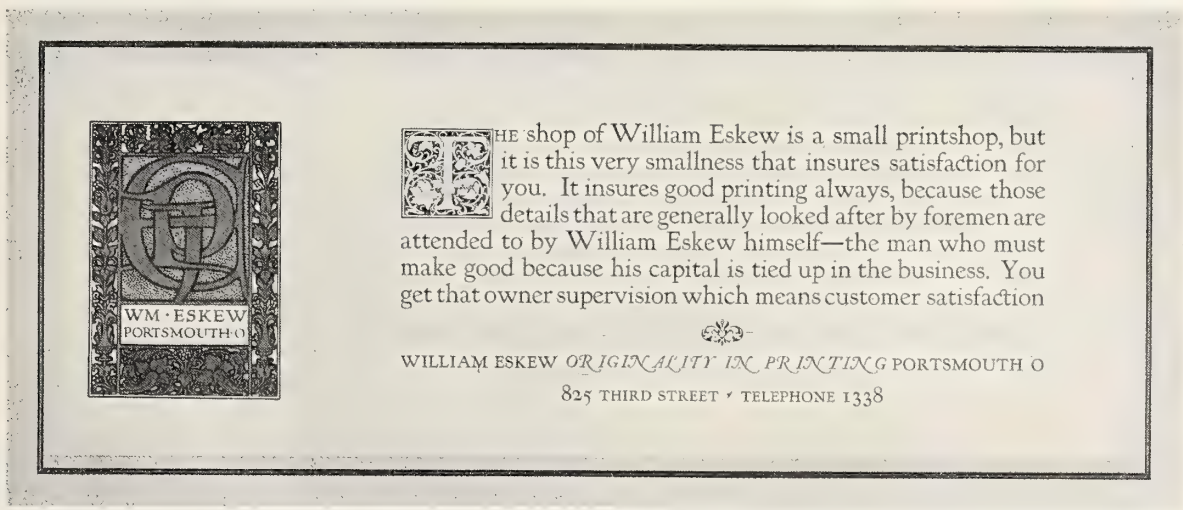
SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

R. R. Mitchell, Greensboro, North Carolina. —Your work is of a very good quality in all respects. No opportunity is afforded for constructive criticism.

Eskew Job Print, Portsmouth, Ohio.— You're a "bear" when it comes to getting up striking and effective publicity blotters. Of all the handsome ones you have done we don't believe you ever surpassed the one featuring your work mark,



The original is one of the most attractive blotters we have ever seen and should prove a source of pride to its designer, our old friend, William Eskew, of Portsmouth, Ohio. The refined decorative border at the edge of the sheet was printed in a pale blue. The type matter and all rules were in black, with the monogram trade mark in black and orange, and orange inside the parallel rule border.

in which you point out that it is the small size of your plant which insures a uniform high quality of product. The folder, "Printing in ye olden days and Printing in the Present Day," is as interesting from the standpoint of content as it is in format. Typography is excellent throughout, while presswork is of the best standard.

L. N. Cashion, Winston-Salem, North Carolina. —Your new letterhead in Pencraft is striking and pleasing, besides being an exposition of the embossing process that is now being widely used.

Townsend Printing Company, Kansas City, Missouri.— The treatment accorded your blotter, "Tell Your Tale Direct by Mail," is wholly unusual and is, moreover, decidedly striking.

Palmer & Oliver, Incorporated, New York city.— Your folder, "While the Bees Make Honey," is a most unusual and interesting piece of work, particularly strong in catching attention and remarkably valuable in provoking favorable comment.

Sam A. Meyer, Harrisonville, Missouri.— Specimens of commercial business forms submitted by you are of a very good quality. All are satisfactory for the purposes. We would prefer to see a more general use of your more attractive and refined type faces and less of the Copperplate Gothics.

Alexander G. Highton, Newark, New Jersey. —The various specimens of small folders, cards, etc., are a delight. No better typographic work is possible. The Bamberger advertisements, "Fore," devoted to golfing, and "Beach Courtships," devoted to bathing, are wholly outstanding, as they doubtless were in the Newark papers.

J. R. Zimmerman, Chicago, Illinois.— The various forms of advertising for the Advertisers Co-Operative Service are of excellent quality in all respects. The booklet, "Impressions That Help to Sell," is not only pleasing and interesting from a typographical standpoint, but is equally interesting as to content. It ought to prove good publicity.

Edwin H. Stuart, Typographic Service, Pittsburgh, Pennsylvania.— The Testimonial Number of your house-organ, *Typo Graphic*, is excellent, the pages of text being especially attractive. The cover design, while a pleasing type page, we do not think measures up to the high standard of the body, it being rather too commonplace and conventional.

Johnck, Beran & Kibbee, San Francisco, California.— The folder, "Fine Printing," in which are reproduced numerous specimens of letterhead designs, illustrating a wide variety of styles of type and lettering treatment, is exceptionally good. Business firms are always deeply interested in their letterheads and will appreciate such a good selection of suggestions.

A. B. Doerty, Findlay, Ohio.— As usual we find a great deal to interest us in the specimens of



A characteristic informal business card arrangement by A. B. Doerty, "he who is always busy." No wonder he is always busy, turning out the class of product he does.

your work. The refreshing originality and informality by which your printing has always been characterized remains its outstanding good quality. The fact that excellent taste is manifested in the type arrangement and in the colors, and the fact also that presswork is equally high grade, makes them wholly out of the ordinary.

Eddy Press Corporation, Pittsburgh, Pennsylvania.—"Giving Expression to the Printed Word" is an achievement in artistic printing to which you are justified in pointing with pride. The cover in black and gold, with a spot of red, is decidedly attractive, while the typography of the text in a legible size, spaced wide for ease in reading, is a delight to the eye satiated with cramped type arrangement.

Junior Ad Committee, Hartington, Nebraska.— We do not consider it a good plan to print the small type of a program in gold ink, for the reason that it makes it hard to read. Gold is purely an ink for ornament and should be sparingly used. On dark colored stocks, with large type, it has often been used effectively for a complete title page, but when white stock is used and the type is small gold had better not be employed.

Harriss Printing and Advertising Company, Wilmington, North Carolina.— In both the card for L. P. Wood and the letterhead for the Hanover Drug Company you made remarkable improvements over the originals given you to work from. The main difference, aside from refinements in spacing practiced by you, is in type use, as the block and imitation engraved faces of the originals have little chance when pitted against Caslon 471.

E. J. Lalone, Worcester, Massachusetts.— Specimens are of excellent quality. The most pleasing example in the collection is the letterhead for The Worcester Historical Society. Typography in small Caslon caps, the main line being in twelve point and the other lines of smaller size, produces an effect that is refined, beautiful and dignified. The printing of the society building in a rich light brown (red hue) could hardly be improved upon,



Title and two inside pages of an unusually pleasing and interesting advertising folder by William Eskew, Portsmouth, Ohio.

especially in view of the fact that the paper stock, Bankers Linen, laid, is of a faint buff shade, making it look antique. The heading imparts just the right atmosphere.

SMITH PRINTING COMPANY, Waco, Texas.— Your envelope and the folder, "A Pleasure to Serve You," are satisfactory. On your letterhead the effect is incongruous, due to the featuring of the panel and rulework, which, printed in the warm color, cheapens the heading rather than adds to its effectiveness. The effect is that the panel was built first and the copy written to occupy it. That plan never works out right. Type is the thing.

LELAND F. PETERSON, Carrington, North Dakota. — While the *Independent* letterhead is striking and unusual it would have been little less so if the design were slightly smaller. It would then gain in other respects — by being not so much like a poster and by taking up less space on the sheet. Even as printed less space would be taken up with the heading if the design were moved a little higher, for, as it is placed, the effect is of its being too low and overbalanced.

JAY D. RUDOLPH, Oswego, New York.— Our compliments on the booklet "Vocational Teachers Review." The information that this piece of work was set and printed by thirty-three summer school students who had never set a line of type before makes so excellent a piece of work wholly remarkable. The cover is decidedly attractive, while the choice of Cheltenham Wide for the body was an excellent one, as that face is one of the most legible in existence.

SERVICE PRINTING COMPANY, Canton, Ohio.— Your work is of the finest quality. Typography is interesting, in fact some of the specimens are unique within excellent taste, which is unusual. *Better Printing*, your house-organ for July, is a beauty. The striking though dignified Caslon cover design shows to excellent advantage on the brown stock used. It is decidedly rich looking. Specimens done in the Publicity Gothic, modern art style, are, in keeping with that style, decidedly impressive. A remarkable feature about your work is that you use all styles of type equally well; harmony is invariably good. Outside the house-organ the specimen that appeals most to the writer is the title page for the statement folder of The



Stuffer by A. Sagerman, of The Service Printing Company, Canton, Ohio, who enjoys great success in the use of this block letter in "modern art" typography.

First National Bank, printed from Goudy Bold in two browns on brown stock. The color effect is beautiful and the type face is of just the right strength to show up well on the dark stock when printed in brown ink. The package label printed in orange, gray and black, also set in the bold Goudy, is likewise very pleasing. The only specimen in the lot with which we have serious fault to find is the hanger, "Whoever You Are." It looks to be — and is — difficult to read as set in bold Caslon capitals. This specimen is not representative of the careful typography that is usually a characteristic of your work.

JOSEPH C. JAECKLE, San Antonio, Texas.— The blotter for the Schneider Printing Company, entitled "Who's Your Salesman," which is featured by an excellent eight inch rule marked off in units of an eighth of an inch at the bottom edge, is striking and excellent from an advertisement standpoint. The fact that it provides recipients with a serviceable and ever ready ruler adds to its value, of course, and thereby to the assurance of its being kept about one's desk.

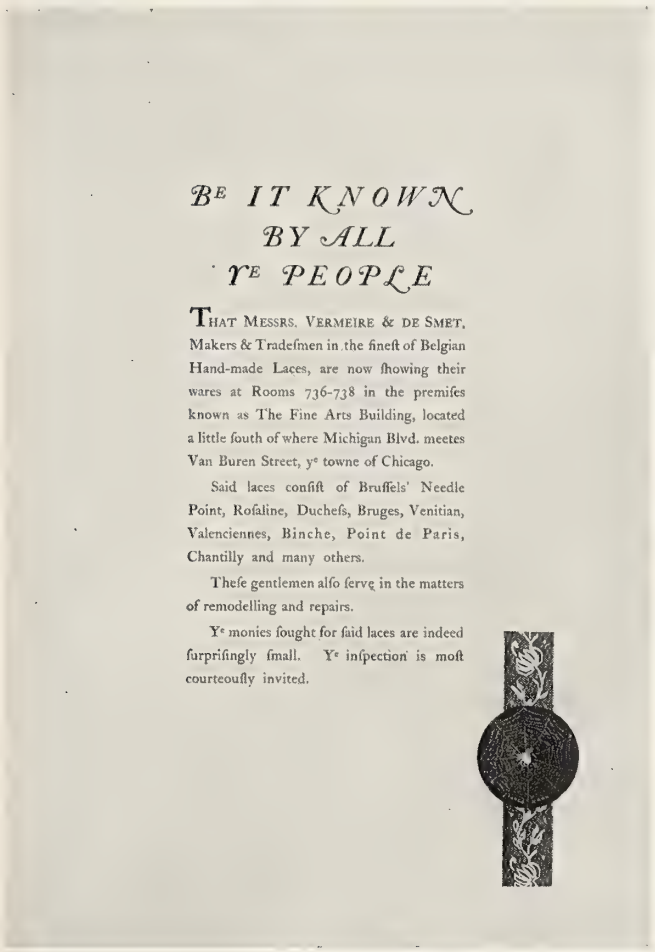
VERN W. HALL, Eldora, Iowa.— Specimens received from you are about the best in this month's supply. There is about them nothing of the commonplace, yet all are within the confines of excellent taste. The *Herald* letterhead set in Caslon, and printed in black and gray, is decidedly pleasing, while the lettered specimens for Jepson-Wood are in keeping with the best standards. Presswork is of good quality and consistent in excellence with the typography and design.

ALFRED B. KENNEDY, Oakland, California.— Of all the fine collections of samples you have sent us, highly admired as they have always been, we don't believe one of them has been quite so good as the latest. The simple body typography in Kennerley and refined display in Cloister Bold on the explanation sheets for the advertising exhibit are a delight to the eye.

FLITCRAFT BROTHERS, Oak Park, Illinois.— The blotter, "Summer Haze," in Pencraft type, is excellent. Large and readable type insures a goodly

percentage of responses to the catchy title. The title page of the folder for the Woman's Society is too crowded with type and cuts, and therefore does not possess the required qualities of dignity and refinement, essential in work of this nature. The flag and cross illustrations, side by side, do not look well, owing to the great difference in shape and tone.

Ben C. Pittsford Company, Chicago, Illinois. — We're greatly pleased to learn from the delightfully pleasing card included in the packet of samples that you have placed us on your "special list" to receive from time to time specimens of work from your art, typography and printing production departments. In view of the excellence of work in the present lot and the long standing reputation of your house for quality typography we anticipate some mighty interesting and instructive examples to pass on to our readers. Of the several specimens in the lot just received we admire most the announcement for the exhibition of Vermeire & DeSmet laces, which is reproduced. The quaint typographic treatment, in which the text in Caslon follows the antique style of English spelling, is thoroughly appropriate.



Ben Pittsford is one of the pioneers of the advertising composition game in Chicago and in his fine plant turns out a uniformly high grade product. This circular, which advertises fine laces, affords an excellent opportunity for the use of quaint typography. On the rough white hand made paper employed the effect of the original is decidedly pleasing and rich looking.

B. J. Ball, Limited, Sydney, Australia.—"The Business That Service Built" is a handsome booklet. The only fault is that at certain angles from the eye the rather small title, printed in gold and embossed, is invisible, due to the fact, more than anything else, that a dark brown stock was used. We have seen better halftone printing than that which appears in this booklet, yet, on the dull coated stock, good halftone printing is difficult. More ink and a little more "squeeze," we are sure, would have brought better results.

Quadri Arts, New York city.— The specimens of your workmanship are as interesting and clever as the name of your organization, which, for the benefit of our readers, means "Design, Copy, Typography and Printing." The style of lettering employed is of a distinctive nature and when used throughout your various forms gives them that appearance of family relationship which adds so much of publicity value in the long run. The "Announcement" folder is particularly handsome, as are also the small stickers, which, however, might be slightly larger to advantage. No one who entrusts their printing to you need fear for the quality, we are sure.

Paul S. Launé & Company, Lincoln, Nebraska. — Your letterhead from a hand lettered and illustrated design is of a type which actually merits the word "clever." The feature of the heading is a silhouette illustration of a knight on horseback, used to suggest that you are free lance artists. The colors, black, yellow orange and a very pale blue tint, as used, make a most effective combination. We should like to show this letterhead to our readers, but the colors are such that a satisfactory reproduction could not be made. The blue tint would not photograph at all and the yellow orange would appear just as dark as the black. The blotter is unusually attractive, too.

The Advertype Company, New York city.— It is not surprising "Many advertising men have wondered who set the Cornell University advertisements," the question you answer on the leaflet enclosed with specimens of that remarkable series. Others equally fine, notably those from the Strathmore campaign entitled "Paper Is Part of the Picture," which were included, are outstanding advertisements in any company. Both series are refreshingly original, decidedly forceful in catching the eye and remarkably persistent in holding it. We regret we can not show some of your work, but the specimens would lose much of their effectiveness in miniature reproductions.

Haywood H. Hunt, San Francisco, California. — Small typographic specimens such as those you have sent us are very attractive when given such refined decorative treatment. The folders for The Treasure Shop and Salon Suzanne are wholly out of the ordinary and thoroughly in keeping with the character and nature of the business to which they are devoted.

John J. Wildi, Columbus, Ohio.— The originality of your typography is as meritorious in quality as it is excellent in design and display. You have the rare faculty, in fact, of being able to combine novelty with good taste.

Britt Printing & Publishing Company, St. Louis, Missouri.— It has been a long time since you have favored us with samples of your work, but judging from the handsome folder, "The Youngest Shall Die," there has not been any diminution of your enthusiasm for fine printing in the interim. The interesting manner in which you have turned the superstition of the Italians, which causes them to believe that if three people use the same match the youngest shall die, to a comparison of the American business man who, although he considers himself above superstition, thinks only of retrenchment, is an excellent one as a basis for an appeal for more advertising.



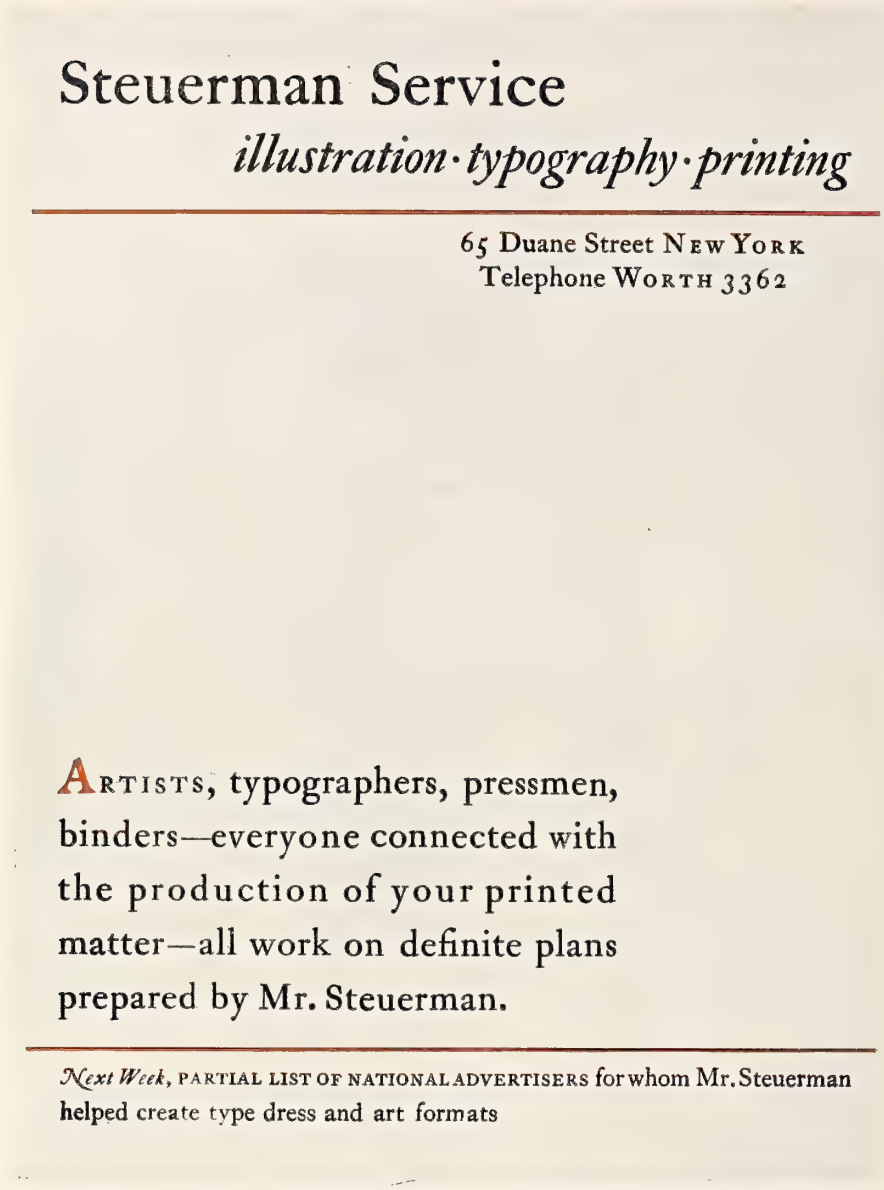
Haywood H. Hunt, with the Kennedy-ten Bosch Company, San Francisco, California, is one of the nation's leaders in display typography. The title of the folder here reproduced was printed in green and black on buff colored antique laid paper. Folded only part way over, as one can see from the reproduction, the desired quality effect is further given.



John J. Wildi, with the A. E. Krauss Print Shop, Columbus, Ohio, is another typographer who is successful in the use of striking and unusual designs. The card shown above was printed in deep brown and gold on yellow stock.

William C. Gempel, Adrian, Michigan.— While there is no objection except that of convention to placing the initials of the bride, monogram style, at the top of a wedding invitation or announcement, it would seem that as the announcement or invitation is from the parents of the bride their initials should be featured, which, of course, is out of the question. In the one that you sent us the initials of the monogram are "MD," while the name of the bride is Helen May Davis, making the initials incomplete, which troubled the writer somewhat in examining the announcement. So far as the writer can see such monograms add nothing of value to the forms, but they're good of course if they help to sell them.

J. W. Faust, Spencer Printing Company, Kansas City, Missouri.— Specimens are of good quality in every respect. The covers for the little magazine,



David Steuerman, of New York city, believes simplicity and readability are the prime essentials of good typography. He is especially clever in the use of white space, as the card above shown demonstrates. The original was in black and red on white hand made card stock.

Gatepost, are mighty clever. Presswork is excellent. The cover of *The Printers' Bulletin*, while neat, could be improved. The outside border is too heavy for the type, and the contrast between it and the inner border of hair line rule, which is printed in orange, is too striking. The rule in color should be thicker; one point would be about right. Instead of the underscoring rules beneath the word "Bulletin," which we do not like—as they serve no purpose, decorative or otherwise—we suggest that the two italic lines beneath the main display be raised slightly.

The Central Ohio Paper Company, Columbus, Ohio.—We do not doubt that the letterhead for C. C. Warwick & Company is one of the most elaborate you have ever seen. In fact, we consider it rather too elaborate, although the design in itself is good and striking. Fewer and softer colors and the elimination of the embossing would leave it sufficiently elaborate and far more pleasing, for as printed the design gives the impression of being very much overdone. It might well be somewhat smaller, thereby taking up less space on the sheet, for it occupies more space than a heading should. However, we do not desire to take away in the least from the credit of the Warwick company in the matter of the workmanship, for every mechanical feature of production, as well as the artwork, is of exceptional merit.



C. R. Beran's ideas on typography are opposed to those of Mr. Steuerman. Beran doubtless would say Steuerman's are too tame, while Steuerman would perhaps say Beran's are too fussy. However, is it not possible that both are right? Both men have produced work of unusual distinction. Is there not a great value in so striking and unusual a business card as the above by Beran? The original was printed in pale blue, orange and black.

The Hartford Times, Hartford, Wisconsin.—Your letterhead is a beauty, consistently and perfectly harmonious in every respect. It justifies your claim thereon of "a big city printing plant located in the livest little city in the State." The several advertising folders devoted to developing your business are likewise unusual for a small town plant. In fact the only feature we do not like in the work is the solid rectangles of twelve point rule used on the title of the folder for the Woman's Club. These are not at all in keeping with the refined and delicate roman type face used, or with the light tone ornament, which is printed in the same delicate tint of blue used for the rectangles of rule. The orange on the folder "Good Printing is a Co-Creator of Better Business" is too weak and, to use a common expression, appears "washed out."

Steuerman Service, New York city.—No better typography is being done in America today than yours. It is a ten strike for the effectiveness of simplicity. If those printers who continue to doll their work up in fuss and feathers could but examine some of your work in its original form and see the readable sizes of the legible Caslon printed so perfectly on good paper it would be a revelation to them. Unfortunately, work of this character, and of your standard, loses considerably in miniature reproduction on enameled paper. The specimen we are showing will give a hint, however, to those who will benefit from adopting the same or a similar simple style, with the same type face, Caslon, or with another as near that good as any other can be.

Morris Reiss Press, New York city.—Doubtless the Tischler Roofing and Sheet Metal Works, Inc., realize that they didn't have a letterhead worthy of the name before you took their copy, a scrub design, and developed a thoroughbred for them. We believe, in spite of the fact that your design is a most worthy one, the handling of the items produced by the company could be somewhat improved. They do not have sufficient prominence and, crowded so close to the panel of the heading, the effect is not the best. Possibly with this suggestion you can find a way to overcome the weakness when your customer places a reprint order. The Benjamin Massell announcement is printed too low on the sheet. The design should have been about three-fourths of an inch higher. The other specimens you sent are consistent in quality with all Reisway printing.

The Ledger Company, Incorporated, Fort Worth, Texas.—"Famous Scenes of the Texas Oil Fields" is a handsome piece of work. The black and white halftones, as well as those in colors, are remarkably well printed, while the general layout of the book and the typography are excellent. Your folder, "Business Is Like a Wheelbarrow," is also well printed, but the typography is not so good as the presswork or as the typography of the book just reviewed. The rules and ornaments are too prominent. We should prefer to see a larger heading on the inside and the type matter in two columns with lines of even length, though, of course, this would mean smaller type or a shortening of the copy. The signature in light Copperplate Gothic does not harmonize with the other type matter and it does not have the required beauty for work of this character.

The Biwabik Times, Biwabik, Minnesota.—Examples of simple letterhead forms are satisfactory in all respects, particularly in view of the fact that work of exceptional quality is not required under the circumstances. The red on the letterhead for the Iron Range Volunteer Firemen's Association is not of the right hue to harmonize well with the blue ink used for the bulk of the design. It should be an orange hue. On the title page of the folder for the Armistice Day concert the ornament is too low. In the exact center of the space between the two type groups the equality of spacing makes for monotony. In the interest of both balance and proportion it should be above the center of

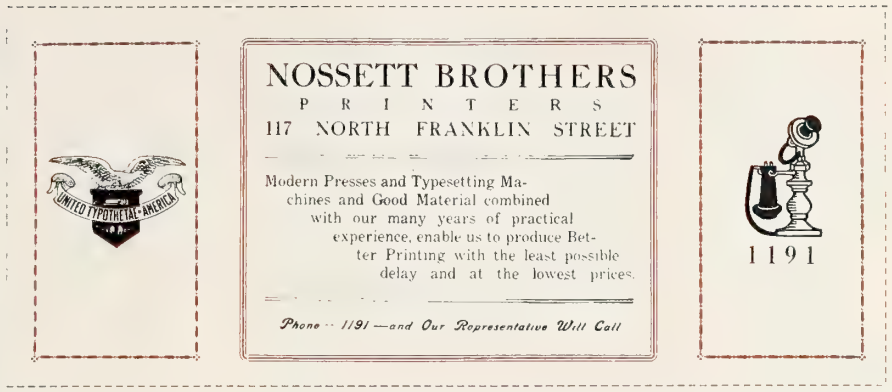
the space. There is interest in a pleasing variety as compared to a lack of it, as in equality. In the same manner a rectangular group is more pleasing than one which is exactly square.

O. E. Booth, Des Moines, Iowa.— Commendable indeed are the specimens of printing you have submitted. The featuring of the words "for Good Printing" instead of your name on your business stationery is unusual but decidedly effective, and when, on the forms, your name follows in only slightly smaller type the display value is exceptional. Intelligent type arrangement, of course, is essential to a successful design along this line of display, so we are showing a reproduction of your envelope.

Britton Printing Company, Cleveland, Ohio. — Without a doubt the handsomest piece of printing we have received for some time is the book entitled "The Cleveland Discount Building." The cover is simply delightful; and the book throughout is rich in quality. Of large size, and of an unusual shape as well, the stiffened cover of dark brown Velumet, which has a grain effect like alligator leather, on which the title is embossed on a sunken panel, all in gold and giving the effect of a bronze tablet, is delightful. Below this panel a doorway, presumably the entrance to the building, is embossed in brown and gold. The inside, or text, is fully in keeping with the excellence of the cover. Typography is in a legible size and style of type, the Monotype Goudy, and the many halftones are faultlessly printed. Dark brown is the color used for the type and halftones, while a soft olive tint is used for the ornament, which is in excellent taste throughout. The production of a book of this class is an achievement of which you may well feel proud. In our opinion it will rank with the very best printing of the year.

The Ephraim Enterprise, Ephraim, Utah.—The leaflet, "Wool Growing Industry in Sanpete County," is pleasing and effective in display in spite of the fact that light face type (Cheltenham Old Style) is used throughout. White space turns the trick. Our preference would be for a plainer border, one, also, a trifle stronger in tone to match better the tone of the type, considering the large amount of white space in the page. The "Band Dance" ticket is pleasing, too, although we detest the use of dashes, colons, etc., to fill out lines to the required length. No change of moment, nor none that would affect the style of the arrangement, would have to be made to get rid of these interlopers, these loafers. Those at the end of the first and main display line could be taken out and the line left as it is. The line "Social Hall, Ephraim" should be in larger type and that change would do away with the hyphen between the two parts. "Friday" should be centered. "75c" should be pulled over to the word "Admittance," with only a comma between and the rest of the line left blank. Thus you would retain the interesting out of center arrangement, and it would be improved materially by the change in the last line and to some extent by the elimination of the hyphens in other lines.

Leader Printing Company, Picher, Oklahoma. — For plain work of its class, the specimens sent us are very satisfactory. Design and display on the various advertisements are good, but there is a tendency to use larger sizes of type than essential for purposes of display; and the fact that such large types are used detracts from the dignity that most of them should have. Red ink is not often used with success on brown stock, especially if the type in red is small in size, as on the letterhead and envelope for the *Leader.* As a general rule green is a better second color for printing on brown stock, both from a decorative and a display standpoint. The program booklet for the En Avant Club is kept from being a very attractive piece of work by just one thing, too much equality in white spaces. The ornament on the cover is in the exact center between the two type groups, whereas it should be above the center in the interest of proportion and vertical balance. The ratio between the two white spaces should be as two is to three, the larger space being below the ornament so that it would be above the center of the space to insure balance. The type matter is placed too low on all pages, for the same reasons enumerated in the case of the ornament, and for the added reason that as the type is now placed the margins are not good.





The difference between an excellent blotter and one that is not, but which of course is certain to have some publicity value, is illustrated above. Note how the use of white space in the one at the bottom, so revolutionary in blotters, adds to its effectiveness. The points of interest are not in the least confused, a serious fault which handicaps the effectiveness of the former.

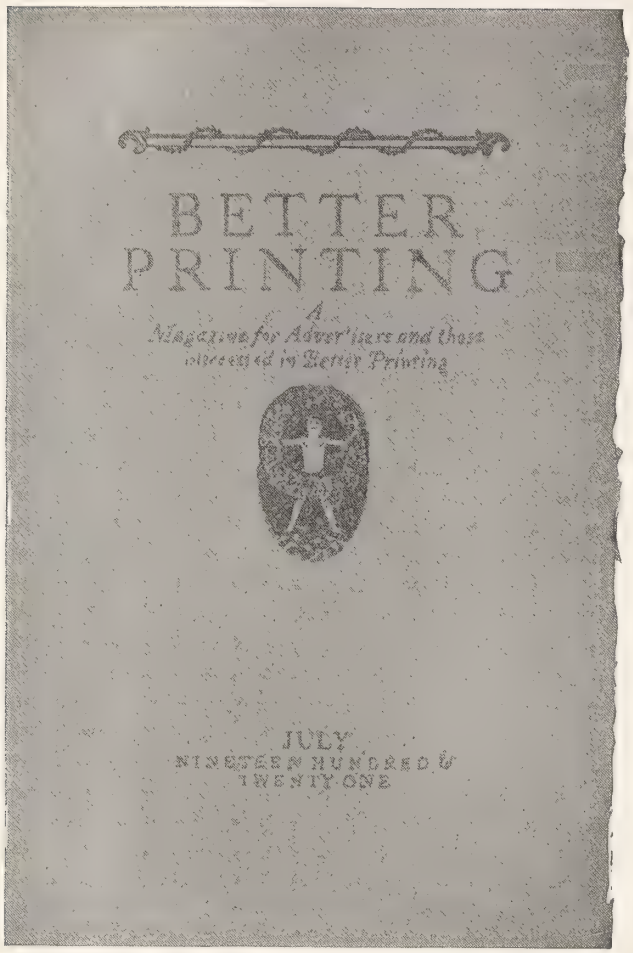


A new idea in adding advertising value to the envelope corner card. By O. E. Booth, Des Moines, Iowa.

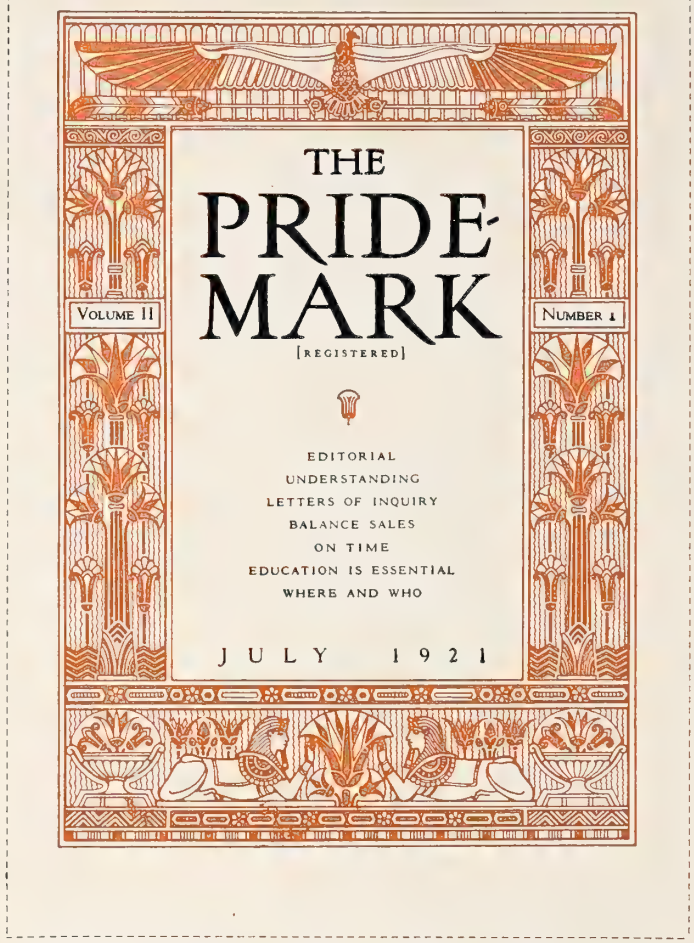
Nossett Brothers, Muncie, Indiana.— In spite of the fact that the Typothetæ emblem is not of the proper shape to fit the space of the panel in which it is placed, we think your blotter is, in the main, good. The old and out of date italic — we think it *was* called Livermore — is not at all in keeping either in beauty or harmony with the far better and more modern types used for the remainder of the design. Had the emblem and the telephone number in the opposite panel been raised somewhat the ill effect of this absence of proportion would have been greatly minimized. The text matter, we think, should have been set in a squared group to fit the space better and to give better and more pleasing margins.

The Record Company, Saint Augustine, Florida. —"A New Idea in Florida Development" is a remarkable piece of work, one that you can point to with pride for years to come. Presswork on the many halftones, printed in brown ink on the dull coated India tint stock, is above reproach practically throughout the book. If we were inclined to be finicky we would say one or two of the plates are printed somewhat too pale, but when we compare even those particular halftones with the general run of presswork done on this beautiful but difficult stock we're still more inclined to praise the book. Typography is excellent, although where small panels appear on the pages they are a trifle too low. Even this point, and the fact that we consider the embossed panel and lettering on the front cover a trifle small in relation to the page size, does not in the least temper our admiration for this book. It is an achievement.

The Eagle Art Press, Syracuse, New York.— Typography and presswork are good on almost all the specimens you have submitted. The exceptions are the mailing folder, "Business Stationery," the blotter, "If We Are Not Doing Your Printing, We'd Like To," and your business card. The outside border in the first named specimen detracts from the type matter and does not unify the design, because it is not continuous, and the inside border is too light to have any effect in that respect. The blotter is ineffective because of the use of capitals for the body matter, the effect being trying on the eyes and the matter rather difficult to read. The business card fails through the mixing of faces therein that do not harmonize and because of the red underscoring rule under the main line. Undoubtedly this red line emphasizes the line somewhat,



The original of this house-organ cover by A. Sagerman, Canton, Ohio, was a beauty, printed in a very deep brown for the type and a lighter brown for the ornament on a still lighter brown cover with deckled edges, a color combination that is both pleasing and effective.

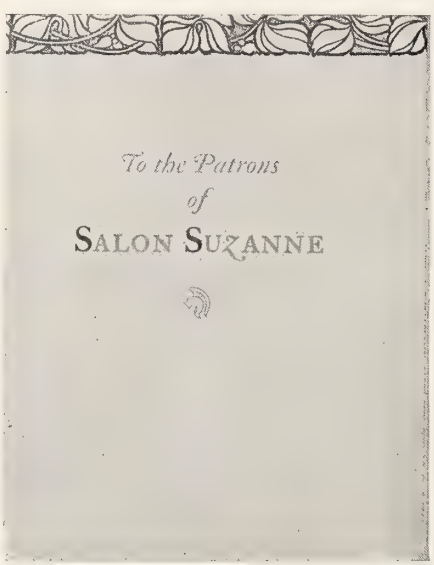


The Thomsen-Ellis Company, Baltimore, Maryland, are producers of the very best quality of printing. The cover of the company's house-organ, reproduced above, is decidedly interesting, due to the unusual Egyptian border. The colors used were olive for the border, deep blue for the type, and light blue for the stock.

but the line being the largest in the design does not require it. The practice of underscoring in commercial display forms is mere ornament, and not good ornament. If used for emphasis in such forms it should be used on some of the smaller lines, which need it. The leaflet on "Virkotyping" ought by all means to have been done with that process, so that it would serve as a sample and in order that the recipient would have an idea what you are talking about in the copy.

C. O. Helme, Morristown, Tennessee.— Your folder, "To the Person Who Is Now Holding This Folder," is not at all good, it is in fact frightening. If you had gone to less trouble and less expense the result would have been far superior, for the work is very much overdone. The color effect is too warm. Printed on sepia colored stock in a rather light brown (yellow hue), with the display and initials in red, the effect is bizarre. The decorative section of the initial on the first page, which is large, is printed in black and green, and these strong colors appear nowhere else on the page or the folder. The initial block, therefore, stands out like a red nose. It is also too large for the page. The border is highly decorative and "spotty," detracting from the type while adding its part to the medley of discordant tones and shapes. Had you used a smaller initial on the first page and a plain rule border, and printed the form in two colors only, the job would have been much better. The red, or whatever decorative color you should use in that case, might be employed for border and initials or for the headings only. We suggest, as you note, that both heads and initials should not be printed in the bright and decorative color, for the simple reason that so much color massed in one place does not look well. You will agree on this if you consider the two inside pages of the folder.

H. L. Sunderlin, State Center, Iowa.—The handling of letterhead copy in which the use of a relatively large halftone is required is always difficult. Economy in vertical space must be practiced so there will be ample room for the letter and as a rule not more than two or two and a half inches should be occupied by the heading. In the matter of arrangement you did very well on the Wood heading, although, of course, there are a variety of ways in which it might have been treated. The cut



Another quality flavored folder by Haywood H. Hunt, of 'Frisco, the original of which was in light orange and light blue on buff colored antique laid stock. The effect is delicacy and refinement.

in the center and the type matter on either side would give the best appearance in general results. A better display of the various lines would have been achieved, however, if the cut had been placed at the left side. Nevertheless, all the essential points stand out as treated and the fact that the main display is on the left side gives it the required greater prominence. The type face, "Copperplate Gothic," we believe, can be used to good advantage only in designs that approximate the character of steel die and copperplate printing, where the rule is small letters and closely grouped display. The face itself is an unattractive one and its displeasing appearance is emphasized as the size of the type is increased. Hence we would prefer to see a roman face in use. We do not like the cover design for the Constitution of St. Paul's church. The breaking up of lines in the narrow squared group of roman capitals makes it impossible to get the gist at a glance, as should be the case in small designs of this sort. Then, too, words are divided, as they should not be in display of this nature.

Rose-Weis Printing Company, Springfield, Illinois.— Blotters are striking and effective in display. The idea of sending a new blotter each month is a good one, as your prospects will always have your name before them. The fact that the copy is invariably the same, containing merely firm name, address, telephone number and the simple words "Satisfactory Service," is not a weakness, because each blotter design is wholly different. We believe, too, that it is better to give good strong display to the features enumerated above than to engage in selling or argumentative talk on the blotter, as very few will take the time to read such matter. If the big points are brought out prominently the user will be impressed with them so consistently he will instinctively think of the firm when in need of printing. The other specimens we received, although not mentioned, are of the same character and quality.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Column Rule Cuts Through Stock

In sending several copies of a newspaper a Wisconsin printer writes: "We do the presswork on a weekly paper, several copies of which we enclose. We run this paper on our press two pages at a time and have experienced some difficulty in printing it by reason of the column rules working up and cutting through the sheet, as on page 3 of this issue. At times even a full length of column rule will work up in the center and cut through the paper, although the ends remain even with the face of the type. Any help you might give us in this problem will be appreciated."

Answer.— The manner in which the form is locked up on the bed of the press is often the cause of the column rule cutting through. We suggest that the press clamp be tightened after the form is unlocked on press, and then in locking up form do not tighten the side quoins quite as tight as those at the foot of the columns. In this way it allows the rule sufficient pressure without holding it too tight. If this affords no relief you may try scoring each column rule with a pointed instrument so as to raise a burr on each side near the base, about twelve points up. This scoring will tend slightly to increase its thickness and will help prevent its rising in forms.

Embossing by a Country Printer

A printer in a small town in California writes: "I occasionally have a request for a job of embossing, and I know absolutely nothing about it. Is the process too complicated to be practicable for a one man shop, and is it possible for me to learn it without leaving my business? In using Stewart's embossing board what else is required? Any information you can furnish me regarding embossing on an 8 by 12 platen press will be greatly appreciated."

Answer.— You will probably have no more trouble than any other beginner who takes up this work. There are several kinds of embossing. That done from dies requires the use of engraved metal dies especially prepared by a die maker or engraved from such design as you may select. Embossing of panels may be done with cardboard dies, which you can make yourself. To familiarize yourself with the principles involved you should purchase a book on the subject which will give you the minor details. We believe "Practical Guide to Embossing and Die Stamping" would be of value to you. Stewart's embossing board is an adjunct to an embossing die. We can supply you with a sample when you are ready to undertake the work.

Halftone Printing on Bond Paper

A number of excellent specimens of halftone printing are received from the McCormick-Armstrong Press, Wichita, Kansas. The presswork is remarkably clean and sharp, the type and halftone being printed clearly and without undue impression marks. As is stated on the circular accompanying the samples: "The exhibit herewith illustrates a new class of printing product that the resourcefulness of the McCormick-Armstrong organization, taking advantage of recent improvement in engraving and papermaking processes, places at the service of their customers." Printers do not seem to realize what wonderful results can be obtained on bond paper by the new method of makeready of halftone plates. Pressmen should acquaint themselves with these new processes, and should not cling to the old fogy method of hand cutting of overlays when the newer methods give such excellent results. Firms and individuals who have the foresight to recognize merit in the newer processes and methods deserve unstinted praise. It is regrettable that pressmen are not more fully alive to the value of this new method of printing halftones on bond paper.

A Neatly Printed Catalogue

An Iowa pressman sends several catalogue covers on which he wants our opinion. He asks our choice in the matter of color density, and submits several other questions.

Answer.— We prefer the cover carrying the ink slightly gray. We believe the slightly marred edges of the halftone could have been prevented in the makeready by cutting off all excess on overlay just a trifle inside the printing margin. The presswork on type pages is excellent. The halftones, however, in some instances could be improved. We deem the inside scoring proper on the cover stock used. It is correct to have a greater margin on bottom and outside. On large forms we prefer the large quoins; even on job press forms we find it a convenience. The small quoins have their uses, of course. We suggest that the question about the guide on the folder be submitted to the manufacturers. Their advice and ours might not agree, and their advice, of course, should be considered authoritative.

Label Stock Breaks in Embossing

A Chicago label concern submits a number of labels on glazed label stock. The embossing of a printed design causes a break in the stock where the relief is the greatest. In the letter our correspondent states that he was of the opinion the ink on the printed design was unsuitable.

Answer.— The fact that the stock breaks and peels the ink may not be wholly due to the ink. We suggest that you try embossing several sheets of plain stock, then rub talcum powder on die and counter die with a piece of cotton, and try a few sheets. Examine the raised surface to see if any improvement is noted where the powder is used. Some grades of stock have such a hard glaze that the slightest wrinkle or compression makes a break in the enamel. The use of talcum powder on both die and counter die often minimizes such troubles. It may be that by using a trifle less impression on the die it will help. First, make a good counter die of whatever material you are using. The sample is not a very good one, as the relief is not uniform. When the counter die is made you might reduce the impression slightly until the pressure furnished will just begin to be faint, and then try some of the sheets that are printed but not varnished. An examination of the purple under a glass shows it does not cover well. As you know, a purple is not a very good dryer, and is at its best a hard ink

to work. Take the matter up with your ink man, as he has ink specialties that should enable you to produce the result you desire, unless it is a mechanical trouble relating to the impressing of the stock.

Ink May Be Unsuited to Plates

A New Jersey pressman sends several impressions of a job printed in brown ink, and asks our opinion as to the cause of unsatisfactory printing.

Answer.— We would say that the fault is with the ink rather than with the makeready. Some brown inks are especially hard to print with, and frequently cause filling up of plates. The makeready should be sufficient to give pressure on solids and shadows so that too much impression is not carried on the high lights. If the plate is printed flat — that is, without makeready at all — there would be a greater tendency to fill up than where a suitable makeready is used. With brown ink, frequent washing out of plates will help.

Changing Impression Screws

A Georgia printing house in writing to settle a controversy asks if it is necessary to change the impression screws on a clam shell type of platen press.

Answer.— For light forms it is not necessary to change the screws, but when a heavy form is put on it will then be found necessary to increase the impression a trifle by the upper two screws. On light forms, such as the ordinary commercial work, letterheads, envelopes, cards and light blank forms, just alter the number of sheets in tympan and change from a thick to a light sheet of pressboard. With the heavy forms it may be necessary to place a sheet of pressboard behind the form and increase pressure by upper screws.

Sliding Rollers Cause Irregular Deposit of Ink

A Montana printer sends several impressions of a letterhead printed in lining gothic type. The letter accompanying the specimens reads: "I am enclosing samples of a job printed on an old style platen press, and you will see the job has the appearance of the type being oily. We have new rollers on the press and they strike the type in good shape. We watched the bed movement but could find nothing wrong with it. The job was printed in combination black ink and we also tried a blue ink, but with the same result. I should consider it a favor if you would give me your opinion on it, as the 'force' confess it has them stumped."

Answer.— Your trouble can undoubtedly be corrected by locking up the form a trifle below center of chase, and by using bearers at least twenty-four points wide inside the chase. The effect of the bearers is to prevent the skidding of rollers. The latter trouble may occur if the truck rolls are not tight to roller stocks.

Printing on Metal Specialties

An Oklahoma advertising concern writes: "Please furnish information in regard to printing on metal advertising novelties such as thermometers, soap dishes, etc., after they have been formed, dipped in white paint or enamel and baked. The article we desire to print on is about four inches square, and the printing of the advertisement will have to be done after the article is formed. It has a smooth surface for the printing, but the back is irregular, so it can not be printed like a flat sheet. What kind of press, type and ink can be used?"

Answer.— In specifying the dimensions of the article you did not mention the thickness. There are some metal articles that can not be readily printed on a press, but which can be printed on by the use of a hand stamp of rubber, using printing ink. If it is no thicker than one-eighth inch and has one plane surface it is quite likely it can be printed on a platen press. In order to print on the metal surface, a rubber plate will have to be made from the type form. The plate may be locked up in a chase, and ordinary printing ink can be used. Type forms can be used only on certain kinds of metal surfaces, such as sheet brass and aluminum. In printing from rubber, avoid extreme pressure, as distortion of the printing surface is likely to result. In ordering the rubber plates, request the hard plates rather than those used for hand stamps.

Rule Form Slurs on Edge

A Texas printer sends a neatly printed rule form, which is marred only by a slur near the edge. The letter asks for suggestions toward correcting the trouble.

Answer.— Usually slurring of this nature is due to the rule touching the paper before it is pressed firmly to the tympan. It is sometimes due to the baggy or loose condition of tympan. To overcome the trouble we suggest the following: (1) Use as few sheets of tympan as possible. (2) Use a strong piece of manila over the tympan, and while the form is being made ready carry your hard sheet (we presume you use pressboard) under the tympan. When form is ready to run, remove the pressboard from below the tympan, feed it to the guides and attach it in position with paste, using the adhesive sparingly. This change may necessitate the addition of one more sheet under all. The pressboard will have no tendency toward bagging, as a top sheet might have. Where a ruled form is being printed on bond paper, greater sharpness is given in this manner. Where high grade stock is being printed, use the best ink obtainable.



Poster for "Subscribe for Your Home Town Paper" Week Sent Out by Porte Publishing Company.

Original size 15 by 21½ inches.

PRINTING IN SOUTHEASTERN ASIA

BY WILLIAM T. CHERRY

Superintendent of the Methodist Publishing House, Singapore, Straits Settlements.

SOUTHEASTERN — because it is too far from Beirout to Yokahama, from Singapore to Pekin, to generalize on printing in all Asia. Besides, Southeastern Asia is unlike any other part of that vast continent. Where the city of Singapore now stands, there was nothing one hundred years ago save a wretched Malay village, and a chance to found one of the most strategically located cities in the world. A servant of the British East India Company, Stamford Raffles, saw the chance and founded the city. Before the war it ranked as the eighth port in the world in aggregate tonnage entering and clearing. A new spot in the very old East, it sprang to the front with an agility that calls for an explanation.

The explanation is not found in the native Malay — hero of pirate stories, but not of hard work. His favorite job is that of chauffeur, with the police force, the ship's deck, or some other task where working is diluted with waiting, as his second choice. When he is driven to desperate straits he becomes a compositor, or, better still, a bookbinder, the latter job preferred, as most of the work is done while seated. Should he be so fortunate as to own a concession of government land in which mineral wealth lies concealed, ready to pour wealth into the lap of the man who is ready to work hard for its acquisition, the Malay's lap is not a candidate for wealth on those terms: he leases his concession to the hard working Chinese immigrant for a five per cent return on the output, and smiles at the folly of his complacent competitor for toiling so hard, utterly forgetful of the fact that the Chinaman is getting ninety-five per cent of the deal. But the Malay is a "good sport" for all that. He is courteous, obliging, athletic, easy to please, and stays with his job, more because it is near his home than because it is near his heart. Being a Mohammedan by religion, he observes "fast" month. Not until a beneficent British government fires the sundown gun does he allay the day's hunger, but he works overtime at that task between gun time and sunrise so as to ensure creditable endurance next day. Near his seat at the bindery table he keeps a box of sawdust into which to expectorate (for he is not allowed to swallow even his spittle when fasting), thereby giving a lesson in manners to his American brother artist, whose skill in squirting tobacco juice with unerring aim all over everything within an alley's length of his frame is known to every printer. Nor may the Malay during "fast" month even perspire, notwithstanding his native lands straddle the equator. The American may have economical and industrial reasons for not perspiring at his work, or it may be a dictate of unionism; but the Malay abstains for religious reasons.

The Malay Peninsula is his country, but if its development waited upon his unaided enterprise, it would remain mostly virgin jungle forever. Nominally ruled by Malay Sultans, parceled off into a number of petty States, it is virtually administered by British officers euphemistically termed "Advisers." Their advice is for the most part good, and their rule beneficent; it can not be said with truthfulness that Britain has exploited her grip upon British Malaya, while on every hand are evidences of aggressive development in which the native Sultans and their subjects participate and from which they profit to the uttermost. In return for these favors, a more loyal and tractable set of rulers it would be hard to find.

It was just about the time of the discovery of America that Portuguese navigators sailed down the Straits of Malacca. Before that time, even, the wealth of the Malayan tin mines was known to the Chinese, and they had come in their crazy junks, braving fifteen hundred miles of treacherous ocean, to avail themselves of the peninsular wealth. Most of that tin reaches the United States. Most of all the tin that reaches the United States is Malayan. And some of it finds its way into the type that American printers use.

Lying close to the surface, most of the tin mines are open to the sky. Not a few Chinese coolies, coming to the Malay Peninsula penniless and illiterate, have become the millionaire men of big business in that land today. With the acquisition of wealth they have not, as a rule, lost that generosity which is characteristic of their race. A Singapore merchant who is a self made man, and who has never had a day in school in his life, recently gave two and a half million dollars for the founding of a university in his native city of Amoy, China; thereby showing not only a just appreciation of the stewardship of wealth, but a high estimate of the value of education that is nothing less than remarkable in a man deprived as he has been of its advantages.

But fourteen years ago another discovery was made that made the Malay Peninsula a perfect Eldorado. Rubber is not native to the Peninsula. At that time, not a pound of the commodity was produced. A few trees only were to be found, in the Botanical Gardens at Singapore. From this experimental nucleus there has sprung up with amazing rapidity an industry that last year recorded the export of 160,000 pounds, making Malaya the foremost producer of plantation rubber in the world. What this means to the United States, with its vast motor car industry, can easily be imagined.

Such is the soil in which the printing industry has grown up. Countries that have passed through "boom" conditions such as the plantation rubber industry (which sold its products a few years ago for 12s. 6d. a pound, that is now marketed at a handsome profit for 2s. 6d. a pound) are not characterized by low wages. The stories one hears of Asiatic natives subsisting for a dollar or two a month do not apply to Malaya. Compositors are paid from $15 to $20 a month, work seven and a half hours a day, have Saturday afternoons off, and are paid for all public holidays. Linotype operators receive from $20 to $35 a month, but their output will not average much over a thousand ems per hour. Such work must, however, be judged relatively; the comparison must not be with an American linotype operator, but with Asiatic hand composition; and judged by the latter standard it pays to operate linotypes, for if their output is poor, the product of the hand compositor is five times worse both in quality and quantity. The Asiatic compositor is skilled at one thing — making mistakes. The most carefully checked and "passed" form he will unlock, knock down a few letters, and replace them wrong, just to show that he is "on the job"; and for a man of that sort the one piece linotype slug is at least a partial antidote if not positively fool proof. But what can one expect? Compositors are recruited from boys who have had not more than third grade schooling in English, which is to them a foreign language, and one not spoken in their homes and daily life. They acquire all the technical vices of the native journeyman with whom they work, and as a rule have no one to give them proper training, for the only white men on the staff are the men in charge of the business, who have no time to train apprentices. Moreover, the Asiatic has ideas of his own which he is by no means willing to exchange for Western ways that do not seem to him to be an improvement; for example, he will unlock and break up a form on the floor with far more enjoyment than on the stone, for squatting with his knees in his armpits is a perfectly comfortable position to him — he has no pants to bag at the knees, nor braces to hinder his movements, and does not get so much to eat that his stomach becomes an impediment to folding himself forward for floor work. Again, when it comes to distributing straight matter, he has a decided antipathy to taking a "hand" of dead matter; he stacks it on a job galley on his upper case, and picks

up the words one at a time, spelling them off letter by letter, since the words mean nothing to him.

Idiosyncrasies of this sort extend to all departments of the business. You may teach a card plate printer to turn out work like an American expert, but next time you pass his machine he has gone back to his own method, which is to take the plate off the bed after every impression to burnish it. Show your Chinese linotype operator THE INLAND PRINTER or *The Linotype Bulletin* statements of the output of American operators, and he looks at you with a quizzical smile which makes it hard for you to decide whether he means: "What a liar you are!" or "Do you think I am easy?" And the wise American or European overseer who has read Kipling's advice on hustling the East soon learns that his choice is between overlooking all but the worst of these Asiatic ways, or an early trip to the cemetery or madhouse.

Nevertheless, modern typography has made much headway against Oriental immovability. When the writer first went East twenty years ago, he took with him the first point type to be used in Singapore. The folding machine, the linotype, the book sewing machine, the typecaster, have followed one after another, and while the Indian, Chinaman and Malay rarely if ever become first class workmen, they do surprisingly well, all things considered. And with that we must be content until we teach them to do better; for both the expense and the climate make the tropics an unfit place for the employment of white men as mechanics or skilled workmen except in managerial posts.

Labor unions are as yet unknown amongst Asiatic printers in the area of which we speak. But there is something which is almost as exacting in its operation — native customs. In America a man is paid according to his skill; it is seldom within the employer's knowledge whether his workmen live in single opulence or have family cares to worry them. Not so the Asiatic. He considers the size of his family, and the length of his service, as paramount claims in relation to which his ability is of secondary importance. His application for an increase in pay will read something like this: "Hoping that you will excuse by writing a few words and oblige having been in your employ for a period of 1½ years drawing which time I hasn't obtain my single increase I beg to very poor and it is quite unsufficient to support my family. You know very well that things were going on higher and higher in prices that I am unable to even provide clothing of my childrens in which I beg you consider my distress and hope you will grant me a smaller increase."

The employer who tries to turn a deaf ear to the importunities of his staff when they get into financial straits — which is most of the time — will find that his staff prefers working in some other office. He must deal diplomatically with such requests as the following: "Respected Sir:— With due respect and humble submission I beg to state these following few lines to your kind consideration with an ardent hope to meet with success. Further I stating regretfully that my poor brother Christian has died this morning 4 a.m. in such case that there is no one to assist to perform my brother's funeral ceremony except your honor, and we are trusting you are my father and mother in this university [?emergency]. Therefore, sir, I humbly and most respectfully requesting your honor to be sympathized upon this poor servant and to kindly grant me the sum of $40 as loan for our Christ sake, which can be deduct out of my wages by instalments as much as you please and oblige. For which act of kindness and charitable benevolence I shall ever feel grateful and pray for your long life prosperity and posterity."

Japan has always been able to greatly underbid Singapore in the output of the printing press. For instance: We set the type and made stereotype plates of Malay Scripture portions for the Bible Society, in the Malay (Arabic) character, there being no other mission press in the world where this work can be done by Malay compositors. But Japan could supply the paper, do the printing and binding, and pay the freight on the books back to Singapore, cheaper than we could finish the work in our own office where the plates were made! It is doubtful if this state of affairs exists at present, for the world wide increase in living expenses, coupled with the extravagant national expenditure of Japan in her race for world power, has radically altered the position of the Japanese working man, making it impossible for him to exist on the wages of former days. There is, moreover, a labor consciousness in Japan that is asserting itself in the direction of better conditions for the working classes, and that means the end of cheap labor.

One thing that strikes the newcomer to the East as strange is the unheard of combinations that the printing business effects with other trades. One of the leading European owned establishments, for example, manufactures bottled soft drinks and has an extensive commercial printing business! A Chinese firm carry on business as printers and tailors; another as printers and photographers; another as printers and druggists.

Singapore is a graveyard of mushroom periodicals. Its three English dailies show no signs of depleted vitality, but it would be a task to count the number of weeklies and monthlies that have sprung up almost over night, only to wilt and finally shrivel up as the editor's original inspiration oozed away from him. Seditious literature is carefully guarded against. Every press has to be registered with the police, and copies of every book and leaflet have to be filed with the Government. A new ordinance goes on the statute book of the Straits Settlements this year, giving to the Colonial Secretary power to close any printing establishment which in his judgment abuses its powers; rather a drastic curtailment of the traditional rights of the British press. But with Indian unrest on our West, and Chinese revolutionary movements on our East, the Straits prove a convenient middle ground for producing schemes, funds and literature to foment unrest elsewhere — not, however, if the British authorities know it.

Trade with America in printers' supplies and paper stock is very unsettled. Before the war the imports of this class of goods were almost negligible. As the British market and shipping tightened, orders were diverted to America, and in some cases British dealers endeavored to hold their regular customers by accepting orders which were filled by direct shipments from the United States. The present tendency is for this business to revert to the United Kingdom, and this tendency is strengthened by the firmness of exchange with the mother country, and the recent steady fall in the value of the Straits dollar in America, amounting at present to a twenty-five per cent discrimination against American purchases. Eventually the imports into the United States of tin and rubber should be balanced by the sale of American products to Southeastern Asia, including the Dutch East Indies.

HE ATE WHAT WAS SOT BEFORE HIM

When Ed Howe asked "Lafe" Young what he wanted on his tombstone, he was told: "You needn't hurry on the date line, but since you ask me, I just want this: 'He ate what was sot before him.'"

Lafayette Young, formerly United States Senator and editor of the *Des Moines Capital,* young at the age of seventy-three, told this story in Chicago the other day to a group of young student journalists.

"And so I have, young women and men," he went on to say. "I've taken my medicine and loved life and loved our occupation. I entered a printing office at the age of eleven. I'm in one yet in one way or another. I expect to die there. Again, I'm not particular about hurrying on the date line, but with the place, I'm content."— *Typothetæ Bulletin.*

Collectanea Typographica

By HENRY LEWIS BULLEN

O, for a Booke

O, for a booke and a shady nooke,
Eyther in-a-doore or out,
With the green leaves whisp'ring overhede,
Or the streete cryes all about,
Where I may reade all at my ease,
Both of the newe and olde,
For a jollie booke whereon to looke
Is better to me than golde.
—J. Wilson.

* * * *

The Oldest Piece of Printing

IN 1907 an explorer of lost civilizations in Central Asia found a Chinese broadside printed from an engraved wood block with an artistically drawn portrait, bearing a date equivalent to our A. D. 860 and a century earlier than the generally accepted date of the invention of block printing. This is the earliest known example of printing. The excellence of the work indicates that in the year A. D. 860 printing and engraving in China were fully developed arts; by no means in their infancy. The broadside is now in the British Museum.

The explorer, M. Aurel Stein, an official of the British-India Government, with a retinue of helpers of various Eastern Asiatic races, was searching the desert areas of Turkestan along the confines of Western China, when he found himself in a sparsely populated Chinese settlement in a region which had been populous, flourishing and highly civilized as early as two centuries before the Christian era. There he examined three abandoned Buddhistic monasteries, with extensive systems of cells and chapels cut in the rock of the mountain side. One of these, known as the Monastery of the Thousand Buddhas, was in process of reclamation through the devoted effort of a Chinese mendicant priest, who had arrived on the scene eight years before the visit of Mr. Stein, and had attracted to his assistance four other priests. Part of the monastery had been restored as a place of worship for the dwellers in that region, and the cells had been cleared of sand and other detritus. These worthy priests were unlearned men and incapable of announcing to the world the artistic glories of this ancient monastery. The cells and chapels are frescoed with religious scenes and with portraits of benefactors, which in drawing, coloring and invention are equal in their art to that of the best Chinese or Hindu art periods. There are numerous statues and groups of statuary and shrines, chiseled in stone, as meritorious in their artistry as are the frescoes. But greater than these discoveries is a cell which the good priests had opened, in which were stored thousands of books in the ancient roll form, written on paper, palm leaves, skins and silk, and many paintings on silk equal to the frescoes in artistic merit — very beautiful indeed, as the reproductions of them prove.



A Printer of the Good Old Times.

George Endter, printer and publisher of Nuremberg, at the age of forty-five, reduced from a copperplate engraving made in 1606.

The entrance to the cell in which these treasures were stored had been bricked up. Doubtless there came a time centuries ago when the monks and other inhabitants of that region were under the necessity of abandoning it to an invading force of nomads similar to those Huns and other races which from central Asia overran Eastern Europe. Hastily the monks stripped the gorgeously painted silken draperies from the chapels, and collected them with their books in a cell, which they bricked up so carefully that for centuries neither breath of moisture nor any destroying insect could enter, and all the contents remained as perfect as when first imprisoned. The good priests on discovering this treasure twenty-one years ago, were unable to decipher the printings and writings, but respected them as sacred relics. Whatever report they or others may have made to the Chinese governor brought no response or action, and thus Mr. Stein became the first to report them to the world. He found books in manuscript rolls, one roll written on paper seventy feet long, in a great variety of languages, some long since forgotten, including Sanskrit, Tibetan, Hindu, Runic-Turki and Chinese. One Chinese manuscript book was written in 998 B. C. One book written on palm leaves is dated two centuries before the Christian era, and is doubtless the oldest palm leaf book in existence. All these writings and printings pertained to the Buddhistic religion.

Mr. Stein carefully photographed the frescoes on the walls and ceilings and also the statuary and shrines, and after much effort succeeded in persuading the good priests that the books contained truths which should be published to the world, and bought from them 1,050 books and all the silken banners. These invaluable antiquities, now in the British Museum, are being studied by scholars, and will doubtless add to our knowledge of the history of those countries of which so little is known, but from whence proceeded European civilization.

* * * *

EVERY piece of work which is not as good as you can make it, meager in thought, niggardly in execution — every hasty or slovenly or untrue performance — should rise up against you in the court of your own heart and condemn you for a thief.— *Robert Louis Stevenson.*

Art in Typography

THE advertising which is not made in the light of the rules of art which apply to proportion, balance, symmetry, harmony, tone, color, perspective, etc., lacks optical attraction, and is passed over without notice by many of the eyes that sweep over the page where it may be placed.

It is not a matter of choice that we are attracted to an advertisement made according to the few simple canons of art which have been mentioned. It is because for many generations our eyes have been forming themselves to welcome those canons, and to reject objects formed in violation of them.

The first thing for us to do is to rid our minds of the silly and harmful notion that art in advertising is an affectation and is not an integral factor, which we can not avoid or ignore, however much we may be inclined to.

Then we must get the essentials of art so firmly in mind that we will use them automatically, just as we give the different letters of the alphabet their individual and correct forms.

Proportion — the relation of the dimensions.

Harmony — the relation of the units.

Balance — the relation of the positions.

Symmetry — the relation of the contours.

Tone — the relation of the color masses.

Color — the relation of the contrasts.

Perspective — the relation of the distances.

—*New York Advertising Club News.*

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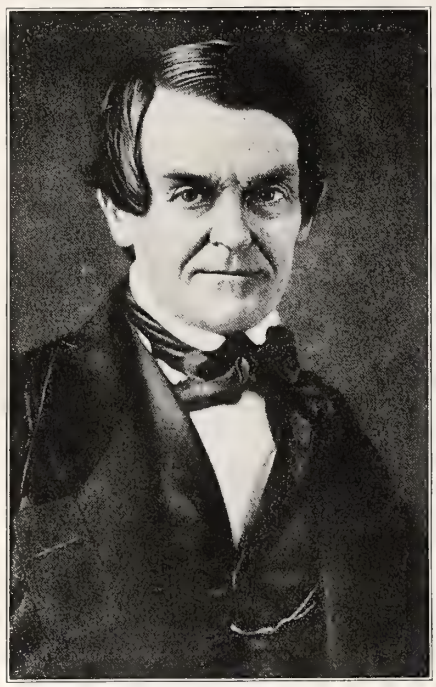
A Basic Fact

THE Strathmore Paper Company is using a phrase in its advertising which is highly educational, if understood: "The Paper Is Part of the Picture." We add, "and by no means the minor part of the picture." The paper affords the basic color of every type composition, and unless one fully understands this he can not become a thoroughly good typographer. The art in type composition actually consists of the disposal of the basic color afforded by the paper. If we take all the type and rule and decorative lines in a page and put them together without any spacing, there is, of course, no design. There is simply one element of a design, the basic color or paper being the other element. Now, if by spacing we dispose of the basic color through the type and rule and decorative lines, we create a design, and the merit of that design composition depends primarily upon the art with which, by means of the spacing, the basic color is used. Not a day passes but that we see printing done badly by folks who evidently consider paper to be merely a necessary evil.

* * * *

Rules

WHAT is the use of a rule if it can not be broken? Rules are made for fools; wise men, when found, do not need them. It was Robert Burton, 1576-1640, author of that profound and intensely interesting work the "Anatomy of Melancholy," who said "No rule is so general which admits not some exception," which has been shortened into the more familiar proverb, "the exception proves the rule." No man ever advanced things of any kind by merely observing rules. Those who can be trusted to break rules wisely are leaders or will be leaders. But as the world is populated mostly by fools, as Carlyle said, rules will continue to be made and enforced. Also, before you venture to break a rule, be sure you are wise enough to do so. Likewise, the worst folly of a fool is to imagine he is a wise man. So we see that life is complicated, and therefore it behooves us to be considerate of rules and those who obey them.



Ellis Lewis, Printer and Jurist.

Ellis Lewis was entered as a member of the New York Typographical Society in 1817, when at the age of eighteen. He was born in Lewisberry, York county, Pennsylvania, in 1798. After working in New York as a compositor for three years, he returned to Pennsylvania, where he edited a weekly paper and studied law. He was admitted to the bar in 1822, elected to the legislature in 1832, chosen attorney general in 1833, became a district judge in the same year, supreme court judge in 1851 and chief justice in 1854. In 1858 he revised the State penal code, and was the author of an abridgement of the criminal law of the United States. He died in 1871. To the end he retained his interest in printing and printers' associations. In 1857 he visited New York to address an annual meeting of the New York Typographical Society.

First Treatise on Punctuation

IN 1509, Wynkyn de Worde, assistant and successor to William Caxton, and England's second master printer, issued a book "Ascensius declynsons with the Plain Expositor," in which is a chapter entitled

OF THE CRAFT OF POYNTING

"Therbe fiue maner pontys, and diuisions most vside with cunnying men: the which, if they be wel vsid, make the sentens very light, and esy to vnderstond both to the reder, & the herer, & they be these: virgil, come, parenthesis, playnt poynt, and interrogatif. A virgil is a sclender stryke, lenynge fyrwarde thiswyse (/), be tokynynge a lytyl, short rest without any perfetnes yet a sentens: as betwene the fiue poyntis a forerehersid. A come is with tway titils thiswyse (:) betokynyng a longer rest: and the sentens yet ether is vnperfet: or els, if it be perfet: ther cummith more after, longyng to it: the which more comynly can not be perfect by itself without at the lest summat of it: that gothe a fore. A parenthesis is with tway crokyd virgils ( ) as an olde mone, & a neu bely to bely: the whiche be set on theton afore the begynyng, and thetoher after the latyr ende of a clause: comyng within an other clause: that may be perfect: thof the clause, so comyng betwene: wer awey and therefore it is sowndyde comynly a note lower, than the vtter clause. yf the sentens cannot be perfet without the ynner clause, then stede of the first crokyde virgil a streght virgil wol do very wel: and stede of the later must nedis be a come. A playne point is with won tittll thiswyse (.) & it cumeth after the ende of al the whole sentens betokingyng a longe rest. An interrogatif is with tway titils; the vpper rysyng this wyse (?) & it cumeth after the ende of a whole reason: wheryn ther is sum question axside. the whiche end of the reson, triyng as it were for an answare: risyth vpwarde. we haue made these rulis in englisshe: by cause they be as profitable, and necessary to be kepte in euery mother tunge, as in latin. Sethyn we (as we wolde be god: euery precher wolde do) haue kept owre rulis bothe in owre englisshe, and latyn: what nede we, sethyn owre own be sufficient vnogh: to put any other exemplis."

It was printing that gave English and other European languages, except Italian, lucidity and precision. The writer of the foregoing expressed himself and spelled as well as the average scholar of his time.

* * * *

One dollar spent in direct advertising will speed up twenty dollars spent in traveling expense.—*Ad-Points, House-Organ of Stewart-Simmons Press.*

* * * *

The first English newspaper to be regularly illustrated was *Mercurius Civicus: London's Intelligencer.* It appeared first on May 11, 1643. Each issue had one or two wood cut portraits.

BICYCLES AND PRINTING*

BY R. T. PORTE

ON the east side of Chiapolis stands a large stone building three stories high, the grounds of which occupy half a city block. In front of the building is a wide expanse of lawn and in the rear a graveled yard enclosed by a high fence. At nine o'clock in the morning a steady stream of young men may be seen entering the building; when the gong rings at three in the afternoon the building is soon emptied of light hearted, irrepressible youths. Some hurry home, others remain on the playground for a game of baseball or football, according to the season.

On entering the building one seems to be in a hive of industry. The air is filled with the steady hum of electric motors, the clang of steel on steel, the buzz of circular saws and the whir of chisels biting into wood on the lathes. This institution is the pride of Chiapolis. It is one of the best manual training schools in the country. Here every branch of the mechanical arts is taught, from repairing a punctured bicycle tire to running a cylinder press.

John Weston's specialty was bicycles. He could take a bike apart and put it together again without having any parts left over. He understood the anatomy of a bicycle thoroughly and was never so happy as when he had an old one to repair.

In the department where printing was taught, Walter Tanger got ink on his fingers but never on the paper. He was continually experimenting with ink, and the instructor once remarked that he had missed his calling and should have been a painter. He spent much time in setting up jobs and trying out color schemes. When the school wanted a good job of printing Walter was usually selected to do it.

No one read more eagerly than he the copy of THE INLAND PRINTER that came to the school every month, and none tried harder to make use of the ideas learned from the Specimen Review and Job Composition departments. He read carefully the answers to questions in the Pressroom department and often tried to solve the presswork problems before looking at the answers. The subject of costs and systems was beyond him, but he could understand the principles of typography and the mechanical side of printing.

In two years the boys had finished their courses and taken jobs. John had gone into a machine shop and Walter had secured a place as compositor in a printing plant.

Four years after leaving school the two boys, now young men, met by chance and began talking about school days and their present work and future ambitions. John announced that he was thinking of starting a repair shop of his own and selling tires and supplies. He had in mind a fine location for a shop, but the room was larger than he needed and the rent more than he thought he could pay.

Walter thought no more of the conversation until a few days later when he had a quarrel with the foreman and decided to quit. Then he remembered John's ambition to go into business for himself. If John could start in business for himself why couldn't he set up a print shop of his own? He had $500 in the bank, so he consulted the service department of one of the supply houses to see what he could get for $500. To his surprise he found that by paying $500 down and the balance in monthly instalments he could get $1,200 worth of equipment. He decided to see John and suggest that they rent the room and each set up a shop there.

John was delighted with the idea. The rent problem was solved, so they went to the landlord. They found it was necessary to pay the first month's rent in advance, which took $35 from each of them. Then they realized that they would need some ready money for current expenses, and decided not to invest all their savings at once.

Walter visited the typefoundry and bought $1,000 worth of equipment, paying $350 down. The typefoundry was to hold a chattel mortgage on the plant until the balance was paid. The manager then suggested that Walter visit one of the paper companies and make arrangements for credit. Walter went to the office of the Chiapolis Paper Company and after he had furnished a complete statement of his personal and business affairs the credit man of the company agreed to allow him a credit of not more than $50 at one time. This amount would have to be paid before he could have any more paper, but if he showed he could get business and pay his bills they would be pleased to increase his credit.

A week later John and Walter had their equipment installed and a partition erected to divide the room. On one side of the partition were shelves filled with bicycle accessories, including a number of tires and a second hand show case displaying a few odds and ends. At the back of the room were a bench and some tools.

On the other side of the partition were shelves containing a small supply of paper of different grades and a modest assortment of business and social stationery. At the front of the room was an old roll top desk purchased at A. Cohen's auction rooms. At the rear were racks and type cases, a stone, a 10 by 15 job press, a second hand paper cutter and other equipment required to run a print shop.

Both men found work to do. An hour after John had hung out his shingle a boy brought in a bicycle to be repaired, and a man came in to buy a bicycle pump. Walter had just started kicking the press to run off some business cards for himself when the grocer across the street called with an order for a thousand envelopes.

A year passed and John got married and made the first payment on a bungalow, but Walter found that only by careful management could he make ends meet. Getting married was out of the question. His income was no more than when he was working at the case, even though he worked many evenings. He sometimes felt that he had made a mistake in starting in business for himself. John seemed to be prospering and always had plenty of money. He said he was making twice what he made before and he seldom worked overtime.

One evening as they were leaving the shop together Walter asked John how business was.

"Fine," said John, "I sold five tires today on which there was $7.50 profit, and $8 worth of other stuff which netted me $3, and then I did repair work which amounted to $7.50. That makes $18. Not so bad for one day. It costs me $3.50 a day for expenses, which leaves me $14.50. Better than working for $4 a day, I'll say. I don't always do so well, but I always manage to make sales amounting to $10 or more a day, leaving me $4 profit. That pays my expenses and the rest is mine."

"Do you mean to say," Walter exclaimed, "that you make $4 profit on every $10 worth of stuff you sell, and that you charge for your work besides?"

"What do you suppose I have the stuff for?" said John. "That's where the money is. If you want to make money you have to make a profit on the stuff you sell. I ought to make $5 on every $10 sale, but some of those cut throat houses cut the prices and I can't charge as much as I should."

"Well, I'll be —"

"What did you say?"

"Oh, nothing," answered Walter, "only you've set me thinking."

That night Walter went back to the shop and looked over the bills he had received from the paper house, He was startled to find they amounted to over $160 a month. Adding another $160 to that amount made $320. Adding $80 made

*NOTE.—This is the tenth of a series of twelve stories of the Printers of Chiapolis, each of which is based on actual facts.

$240. Then a great light dawned on him. He began to see why he was always short of money, while John had made enough to get married.

Adding anything to the cost of the paper used had never entered Walter's head, but John had been too wise to let such an opportunity pass by. If a bicycle was to be repaired he charged not only for the labor but made a good profit on all the materials that went into the job. No wonder John was satisfied with business. If John could get away with it why couldn't he? Was the printing business different from the bicycle repair business?

Next day Walter called on a plumber friend and asked him a few questions about the prices of plumbing supplies. Both he and an electrician who was in the shop told the same story about prices. They made a profit on the materials used, besides charging for their labor. Otherwise they would have been obliged to go out of business. In many cases they charged double what the material cost to cover "overhead" and profit.

It did not take Walter long to decide what to do. But it took courage to do it, and some of his customers were indignant at the increase in prices. Some of them took their work elsewhere, though many of these returned within a short time. Walter's prices were no higher than those of the best shops, and his work was much better than that turned out by the cut rate printers. In a few months he was surprised at the size of his bank balance and the money he could save by discounting his bills.

A year later he too was able to ask the dearest girl in the world to cast her lot with his.

Ten years have passed and John is now vice president and consulting engineer of an automobile concern which had taken over some of his patents. There has always been a continual row in the firm because John has insisted that Walter do the printing for the firm even though other printers would do it cheaper.

"Can't help it," John would say, "that printer helped me get my start and, unless he sticks us too hard, he gets the work. He needs it with four youngsters and that artistic temperament of his."

Walter has a business that is an art to him, a loving wife, and two of the finest boys and two of the prettiest girls in Chiapolis.

John has a fortune and a fine house, and the tender memory of the wife who made the house a home during the brief but happy years of their married life.

FILING ENGRAVINGS IN THE SMALL OFFICE

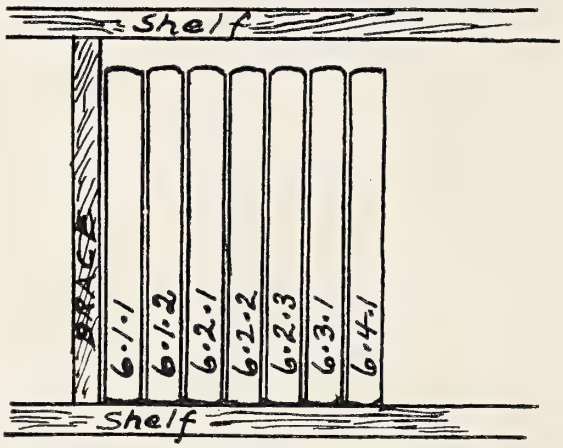
BY CHARLES LOWATER

If you have ever tried to find an engraving in a small office where both newspaper and job printing is done you know what trouble is. Our office was like the rest, and when we had one of those absent minded foremen who drop things where they get through with them it was a hopeless case to try to find anything. But now we have a system whereby even the devil can find any engraving wanted, and it takes practically no time to keep it up. We have about a thousand engravings belonging to the shop, and any number belonging to customers. Our office engravings have been kept in small boxes, 9 by 12 inches, one inch thick; those belonging to customers we keep in pigeon holes about 9 by 12 inches in size.

I devised a numbering plan, a modification of the decimal plan used in libraries. First I divided our engravings into ten classes — 1, jobwork; 2, trades; 3, live stock; 4, ornaments; 5, sales; 6, office; 7, people, and so on. This classification would of course vary with the office. Then I divided each class into subdivisions. For instance, No. 1 is divided as follows: 1, backgrounds and tint blocks; 2, bank work; 3, envelopes and post cards; 4, color sets; 5, embossing sets; 6, calendar work; 7, stationery cuts; 8, miscellaneous.

On the backs of the boxes we pasted numbers. The box containing engravings and electros for bank work is numbered 2-2; as there are too many of these to go in one box I add a further number showing which box — that is, box one is 2-2-1, box two is 2-2-2, and so on.

The cuts are numbered with a set of steel stencil punches, which can be secured at any hardware store. I stamp the number on the end wood, but that is a detail. Customers are listed, and their engravings are stamped with their number. Their pigeon holes are similarly numbered. As soon as a new engraving is received I number it according to the outline, and



Showing Construction of Shelf, Also How Boxes Are Numbered and Filed.

put it in the proper box. When the job is done the workman looks at the number and returns the engraving to the box.

A necessary adjunct to the plan is a pair of twin scrap books. Each page of the book represents a box, and has pasted thereon proofs of all the engravings that are in that box. The page is numbered like the box. But here is an extension of the plan — the engravings on the pages in the book are numbered from one up, in red ink, on the face of the proof. One of these scrap books is kept in the front office, one hangs by the boxes. When I want a certain engraving used in an advertisement, I mark on the copy "Cut 2-2-1—16," for instance — that is No. 16 in box 2-2-1.

The beauty of the decimal system of numbering is, of course, that it can be expanded to any extent, to cover any future growth or need. It is the only system that can be used in a case like this, where engravings are constantly being added, or thrown away as they become obsolete. Now, when we are in need of an engraving we look it up in the scrap book, mark it on the job or advertisement, and the workman gets it from the proper box with no time lost in searching; when he returns it the number on the side tells him where to put it. The system will apply as well to drawers in a cut cabinet as to our boxes.

These boxes were made specially for us; they are strong mill board, covered with cloth, the covers being hinged on with cloth. They stand on end on shelves and are handier than drawers.

"SONGS OF A MAN WHO FAILED"

This volume is a collection of the poetical writings of Henry Clinton Parkhurst. As one might suspect from the title, most of the verses have a decidedly "morning after" flavor, but they would probably appeal to those of our readers who take their pleasures sadly.

"Songs of a Man Who Failed," by Henry Clinton Parkhurst. Published by the Woodruff Press, Lincoln, Nebraska.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Kindergarten Questions

E. B., Cottage Grove, Oregon, writes: "Books covering the points not being available here, will you kindly answer the questions below? Should or should not an interrogation point be used after 'now' in this sentence: 'Shall I come now, he asked'? Explain in a few words the use of 'nor' as properly used in sentences with 'either.' Is or is not the interrogation mark properly used in the first sentence above?"

Answer.— Books should not be needed to cover these points by any one who has ever been in school. Of course an interrogation point should follow the end of a question, "Shall I come now?" he asked. The question ends with "now," and "he asked" is an assertion. Neither few nor many words can explain the proper use of the words in question, for such use is always improper. Either you have not learned right or some one has taught you wrong. The point is properly used in the first sentence.

Number and Usage

M. M. L., Boston, Massachusetts, asks: "Perhaps two of my problems today may be of interest to other proofreaders. Is 1¼″ singular or plural in form? I know it is customary to write it 1¼ inches or 1¼-inch. This does not answer my question, however. Grammatically speaking, can less than the two inches be regarded as plural in form? Can it be plural while expressed in one unit term? Is the phrase right-hand side (or left-hand page, etc.) correct because of frequent usage? Can it be regarded as strictly good form, or is a proofreader justified in making the correction?"

Answer.— Anything more than one is plural. One and a quarter are as truly more than one as two or more. I can think of no reason why the form of the writing should make any difference. The hyphened form becomes inch through the same custom which governs in all such adjectival expressions, as ten-foot pole for instance. Right-hand side and left-hand page are so plainly and indisputably correct that it is surprising to find any one questioning them. A proofreader would not be justified in making any change, and could not "correct" them.

Proper Use of Comma Often Ignored

A. L. P., Williamsport, Pennsylvania, writes: "In preparing a newspaper style there has been a difference of opinion as to the propriety of using a comma preceding a conjunction in such examples as the following: John, Henry, and James; they washed the windows, walls, and floor; every man, woman, and child; contained reason, justice, and logic. Will you please let me have your opinion as to the correctness of the use of the comma as here shown?"

Answer.— My opinion is decidedly in favor of such use of the comma. I never write any such series without it, and would not allow anything under my control to be printed without it. This is because I consider its omission an absolute impropriety, notwithstanding the fact that it is now omitted more frequently than it is inserted. Many, if not most, people have become convinced somehow of the correctness of omission, probably because it is undeniable that in a simple series like those in our letter no misunderstanding is possible, whether the comma is used or left out. My unchangeable preference for the use of the comma is supported by the fact that every credible writer advocates such use and states a sound reason for it, while I have never heard or seen a good reason for the omission, except that it is so common that adverse criticism is apparently useless. F. Howard Collins, in "Author and Printer," tells us that Herbert Spencer wrote to him: "Whether to write 'black, white, and green,' with the comma after white, or to leave out the comma and write 'black, white and green'— I very positively decide in favor of the first. To me the comma is of value as marking out the component elements of a thought, and where any set of components of a thought are of equal value they should be punctuated in printing and in speech equally. Evidently therefore in this case, inasmuch as when enumerating these colors, black, white, and green, the white is just as much to be emphasized as the other two, it needs the pause after it just as much as the black does."

Capitalizing Words in Headlines

Sted, Swampscott, Massachusetts, sends this: "Our foreman likes, for a headline, every word capitalized. The editor would put up principal words only, though admitting that the foreman's style looks rather better at the top of a column. Here is an example:

HOWARD GRADUATION

Lighter Side Of School Life Depicted At Exercises Held On Park Thursday. Prize And Diploma Award This Evening

This has a regular appearance and is agreeable to the eye. Putting 'down' of, at, on, and, gives a decidedly poorer effect. Is this style permissible?"

Answer.— Tastes differ, and what looks best to some people looks worst to others. Capitalizing every word seems to me to give a bad effect, probably because the other style is so familiar. General consent is the only thing necessary in such cases. If people generally agree upon a practice, such practice becomes standard and remains so until something else finds more favor. Capitalizing principal words only has been standard practice so long that anything else is freakish, and the style here shown is not permissible now to those who would preserve established practice, though it is so simple that in time it may become general, on newspapers especially. My vote is for the principal words only

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One need not become an engineer to ride in elevators, nor study physics to use the telephone. Science has worked out the "why" and "how" for him. Specialists have experimented, tested, tried, and tabulated results, until now, direct advertising is ready to serve the business man as an advertising medium of uncommon exactness.— *Noble T. Praigg.*

WALDEMAR ZACHRISSON—THE MASTER PRINTER OF SCANDINAVIA

FEW men indeed attain the reputation in the printing craft that has been achieved by Waldemar Zachrisson, of Gothenburg, Sweden, and few men have done more to advance the interests of printing in their own countries. Not only in Sweden and the neighboring Scandinavian countries, but in England and Germany as well, is Waldemar Zachrisson recognized as a leader in the printing craft. Therefore we felt highly honored when Mr. Zachrisson said in a recent letter: "THE INLAND PRINTER is continually improving. The June number was excellent."

When Mr. Zachrisson recently celebrated his sixtieth birthday the printing trade journals of Sweden, Norway and Denmark united in honoring him. Brief biographies and tributes from prominent printers of those countries were published. The following article, which is a translation of part of one which appeared in *Svenska Boktrykareföreningens Meddelanden,* a Swedish printing trade journal, gives an interesting account of Mr. Zachrisson's career and his work in the advancement of printing in Scandinavia. For the translation we are indebted to Charles S. Peterson, president of the Regan Printing House, Chicago.

"On May 30, 1893, Mr. Zachrisson sent a circular to the Swedish printers concerning the necessity of getting together. On July 29 of the same year, the society, 'Allmänna Svenska Boktryckareföreningen' (General Swedish Printers' Association) was formed. In the year 1919 Mr. Zachrisson was elected president of the association.

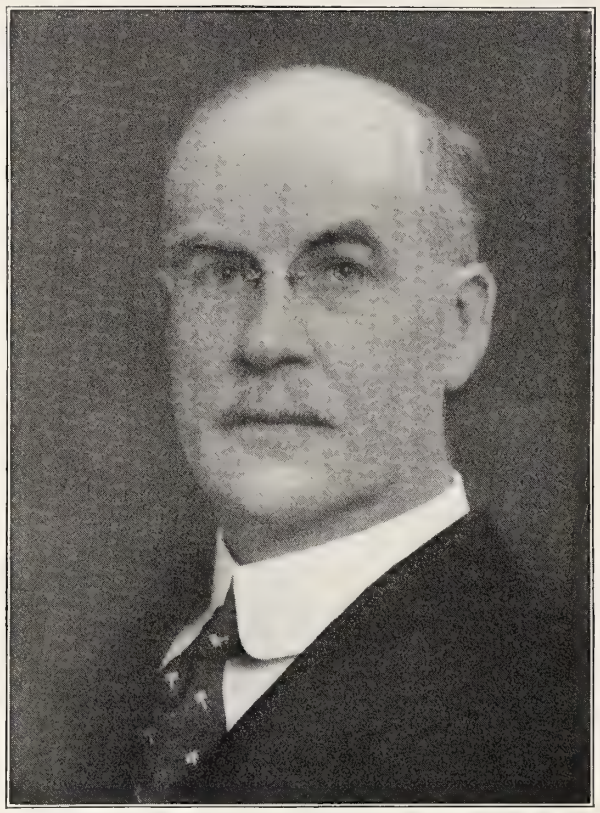
"It is interesting to note that Mr. Zachrisson took the initiative toward coöperation among Scandinavian printers as early as 1897. At that time he proposed a meeting between printers from the northern countries to discuss common interests, labor and price questions, to learn to know each other's institutions and methods and to work together when necessity demanded. The first meeting of the Scandinavian employing printers was held at Stockholm, July 31, 1897. We note here the beginning of the Nordic Printers' Council, an organization which at present constitutes the connecting link between the printers of Scandinavia.

"Zachrisson's warm interest in the trade he had selected has made him study and interest himself in a number of trade matters. Together with his interest in these lines there has always been the wish that the knowledge he has acquired should assist in raising the standard of efficiency in the trade.

"In 1900 he took the initiative in a proposed exhibition in Gothenburg, which included presswork, binding, engraving, etc. The exhibition was probably also intended as a celebration of the five hundredth anniversary of the birth of Gutenberg. It was an important event in the book interested world of that time, and much experience was gained by it. It is said that while the articles exhibited were being packed up after the exposition, Zachrisson got the idea of a trade museum and the plan was realized through the creation of the Swedish Book Industry Museum, which was established in 1901. During the succeeding years the collections of the museum have grown larger and more valuable, but it has not been possible to make them as accessible as originally intended. The collections exist, however, and in the near future the museum will probably be better arranged.

"The Trade School for Printing in Gothenburg can thank Waldemar Zachrisson for its existence. He collected the means for starting the school, and he himself contributed liberally, at the same time organizing the school and working hard to have correct methods of teaching installed. It is now the most complete printers' school in Scandinavia.

"Mr. Zachrisson became best known and most highly valued in the trade through his 'Boktryckeri-Kalendar' (Printers' Calendar), published for the first time in 1893. No pains have been spared to make the contents and printing as high class as possible. The continually changing makeup of the book from year to year illustrates vividly the changing taste in printing, and at the same time it shows the creator's inexhaustible supply of typographical ideas.



Waldemar Zachrisson, President Swedish Master Printers' Association.

"Mr Zachrisson's typographical taste resembles the English and to some extent the American style of printing. He has long had personal connections with many of the English printing houses. He is a collector of modern English printing, and owns a valuable collection of it. Much of the best of it was shown in the exhibits in the Royal Library in Stockholm in 1920, and in the Röhsska Museum in Gothenburg this year. Mr. Zachrisson is also in contact with the printers of other countries. He is esteemed and respected, particularly in Germany, and has been a member of the Honorary Committee of the Gutenberg Verein in Mainz since 1900, and Guardian in the Deutscher Buchgewerbeverein in Leipsic.

"Waldemar Zachrisson began as an employing printer in 1886. He had already had a great deal of experience in the trade, having served in the Royal Printing Office in Berlin and the State Printing Office in Vienna, as well as in printing offices in Leipsic, Hamburg, St. Petersburg and other cities. The first year the entire force of the new business consisted of five, including the owner. It has grown continually since that time and now does general printing, lithography, engraving and book binding, and also conducts a typefoundry, turning out work of original design, executed with skill and power.

The following maxim, which is Mr. Zachrisson's favorite, is characteristic of the man and his devotion to his art:

"We should all work to leave our trade better and richer than when we came into it," because "every man is indebted to the trade which gives him his living and his position in the community."

A BRIEF REVIEW OF THE THIRTY-FIFTH ANNUAL U. T. A. CONVENTION

BY HARRY HILLMAN

THE thirty-fifth annual convention of the United Typothetæ of America has passed into history, but the results of the deliberations will remain to benefit the coming generations of printers. It is generally conceded by leaders of thought in the industry that this year's gathering at Toronto proved to be the most constructive from every standpoint. Harmony reigned throughout the discussions, and it was strongly evident that all members, regardless of affiliation with either the open or the closed shop faction, were out to further the work of the parent body, and to secure the best results possible for the continued advancement of the entire industry.

Probably the most important actions — the most important in their effects for the future of the trade — were the introduction of the new plan for the education and training of apprentices, and the resolutions endorsing the universal use of the long price list in the merchandising of paper, and directing the members, through their local organizations, to insist that the long price list be adopted in their respective jurisdictions on January 1, 1922.

To go into complete details here is naturally out of the question, and it is by no means an easy matter to select any specific features from the many reports and addresses as being of the greatest interest. As the complete record of the proceedings is to be published through a special number of the *U. T. A. Bulletin,* it is recommended that a copy of that bulletin be procured by those who desire to secure a good idea of the valuable work the organization is doing for the welfare of the industry, and that they give it a careful reading in the quiet of their own " dens " or studies. They will be well repaid for the time and effort.

The opening session was called to order by President William John Eynon on Tuesday morning, October 18, Rev. Dr. S. W. Fallis, of the Methodist Book Room, Toronto, invoking the divine blessing. The delegates and visitors were welcomed to Toronto by His Worship, T. L. Church, Mayor of Toronto, who turned over the keys to the city as well as to the " cellars." Douglas Murray, president of the Toronto Typothetæ, also welcomed the U. T. A. members to Canada, and to Toronto.

President Eynon, in opening his address, called attention to the fact that the past year has brought an increase of 170 members, and the U. T. A. now comprises approximately five thousand plants. The fiscal year just closed consisted of thirteen months instead of the usual twelve, and during this period the income of the organization showed a gain of $35,516.06, the total received being $551,512.69, and the total expenditures were $515,996.63.

Emphasis was placed by the president on the various educational features and the good work accomplished through them. Regarding the U. T. A. Standard Accounting System, he called attention to the fact that in addition to a number of the most important plants, a contract has recently been completed whereby the accounting force of the U. T. A. is to install the system in the large printing plant of the International Correspondence Schools, of Scranton, Pennsylvania. In view of the fact that this institution is engaged wholly in educational work, this may be regarded as a high endorsement of the Committee on Education.

In line with the extension of the various services to members and local organizations, Fred W. Randolph has been engaged to investigate the local services of the most active local bodies, and to incorporate the best practices in a program of standard services and activities that can be employed in all local associations.

To centralize the educational work at the general offices, and to put the execution of the plans of the Committee on Education in the hands of a competent educator familiar with the problems of vocational training, the services of Layton S. Hawkins have been secured as director of the Department of Education.

A Department of Specialized Branches was established in view of the fact that approximately twenty per cent of the members are specialists in some field covered by the printing industry. This department now includes the International Trade Composition Association, the Law Printers' Division of the U. T. A., the Advertising Typographers of America, and the Tariff Printers' Society of America. All these divisions held group meetings or conventions in conjunction with the general convention.

The address of the first vice president and chairman of the Executive Committee, while in some respects covering the same ground as that of the president, took up many of the more intimate details of the work of the Executive Committee, which body has had an extremely active year.

Secretary Edward T. Miller covered in a very thorough manner the work of the U. T. A. as carried on through the headquarters offices at Chicago. Those hearing this report, or reading it, can not help but be convinced of the very definite program of service being rendered to members through the service departments at headquarters.

The many features of service rendered through the headquarters offices were definitely set forth by different members of the corps of experts in charge of the departments. Field Secretary Fred W. Randolph covered the subject, " Typothetæ from the Field Man's Standpoint." Assistant Secretary John G. Wallace spoke on " Lighthouses for Printers," emphasizing the value of the various services to the members. Walter R. Colton, director of the Department of Research, in a paper entitled " What's the News," covered the field of research work that has been accomplished, and is being accomplished, for the members, showing the vast fund of knowledge on the technical side of printing that has been accumulated and which is all available to members for the asking.

Noble T. Praigg, director of the Department of Advertising, taking as his subject " Surveying the Market," laid stress on the definite selling plans adopted by those in other lines of business, and asked the question, " How many printers are there who base their selling plans on a positive, dependable knowledge of just where their market lies, how extensive it is, how it can be reached best, and at the least selling cost? "

The strong and growing need for closer coöperation between the newspapers and the U. T. A. was emphasized by Frank E. Gannett, editor of the *Rochester Times-Union.*

The problems of the specializing member were clearly set forth by Frank M. Sherman, director of the Department of Specialized Branches.

No convention would be complete without an address by the chairman of the Committee on Education, Henry P. Porter. Mr. Porter took as his subject " Ninety-seven Per Cent versus Three Per Cent," and called attention to a statement published a few months ago in the American press, to the effect that substantially ninety-seven per cent of the total expenditures of the United States Government were for the payment of past, present and future wars, while only three per cent was for other government expenses. He stated that while a correction was made in the figures later, it did not diminish much the deep impression that was first made. Mr. Porter then gave figures secured from Washington showing the extremely small amount (one per cent) of the total budget appropriated for research education and development. He laid great stress on the need for more careful attention to the education of apprentices in order to make them better and more skilled craftsmen, and, above all, the necessity for employing printers realizing the responsibility that rests upon them in connection

with this work. The new plan for the practical training of apprentices was introduced by Mr. Porter, and was explained more fully at a separate session, which took the form of an educational round table.

The director of the Department of Education, Layton S. Hawkins, spoke on the subject "Putting Vocational Training Across." In opening his address he said that "The U. T. A. has every reason to be proud of its achivements in the field of education. I know of no other national or international trade association that has more comprehensive plans, or that has accomplished more; and yet we have made but a beginning. The present holds possibilities of development which will put the printing industry in its rightful place of leadership in the industrial world. It only remains for us to take advantage of the opportunity."

A challenge of the standards of the printing industry and the U. T. A. in particular was made by Harry L. Gage in his talk on the subject "Education and Craftsmanship." "This is my challenge (and it will be denied by just one group of men)," said Mr. Gage. "If the printers of this country had been as alert to the need for sound craftsmanship as they have for the need of business principles during the past twenty years, they would today be leaders instead of followers." Mr. Gage then went on to show how the real work of creating printing, designing and preparing the specifications has been taken over by specialists, and to the printer is left the mere mechanical work of filling the specifications, this being due largely if not wholly to the lack of attention in the past to the work of proper training for craftsmanship in the industry. He made a strong plea for more enthusiastic backing for the work of the Committee on Education, closing his remarks by saying: "Education and Craftsmanship — ignore them and you will see your business stagnate. Work through education to re-establish craftsmanship and your reward will come, first in dollars, and then in as much more than dollars as your inspiration will be able to measure."

The close relationship between the printing industry and the makers of printing inks was emphasized by David H. Sloane, secretary of the National Association of Printing Ink Makers. In an interesting manner Mr. Sloane discussed the dependence of the makers of inks on the printers, and likewise the dependence of the printers on the inkmakers, showing how the success of one is in keeping with the success of the other. Mr. Sloane placed stress on what the inkmakers, through their association, had done to maintain the supply of printing ink during the period of the war.

Another branch of the allied industries was represented by E. W. Houser, past president of the American Photoengravers' Association, who in speaking on "Greater Coöperation—More Business" urged closer coöperation between his branch and the printers.

The value to the printing industry of the Department of Industrial Relations, which is maintained at national headquarters, was demonstrated by the director, F. A. Silcox. This talk brought into use a number of large charts which showed numerous interesting features regarding industrial conditions in the printing trades, and presented evidence of the fact that the department is proving of untold value to the membership by making available statistics that are of vital importance.

The long price list was the last subject up for discussion prior to the executive session. In presenting the introductory remarks leading up to the discussion, W. V. Parshall, chairman of the U. T. A. Long Price List Committee, reviewed what had been done thus far toward securing the long list, also the success with which it has met in Detroit, and gave a number of good arguments for its universal adoption. He was followed by E. Lawrence Fell, a former president of the U. T. A., who spoke on how the long list has been accepted in all trades. Henry Upton, of Montreal, told of the work that is being done in his city. This led to the following motion, which was carried by a unanimous vote: "Moved, That this thirty-fifth annual convention of the U. T. A., after consideration of the entire matter, most earnestly and emphatically endorse the universal use of the long price list in the merchandising of paper in the printing industry."

The executive session, to which only delegates holding the proper credentials were admitted, brought out a number of changes in the Constitution and By-Laws which were necessary to meet the increasing growth of the organization and the various activities started or planned on.

Following the executive session the doors were thrown open for the closing session, which brought several interesting addresses. Great interest was manifested through the talk given by Einar Schatvet, of Brooklyn, who told how the Typothetæ had revealed itself to the Brooklyn printers. Mr. Schatvet explained the remarkable results that have followed an intensive campaign to bring the printers of Brooklyn into closer coöperation with each other, how the work of installing cost finding systems has brought greatly improved conditions, and how the confidence that has been created has demonstrated the benefits to be derived from all working together for the benefit of the whole industry.

"How Printed Salesmanship Is Building Bigger Business in Canada" was the subject of a paper by C. C. Ronalds, of Montreal. Frederick A. Curtis, chief of the Paper Section of the United States Bureau of Standards, told of the work his bureau is doing in connection with standardization.

The election of officers was the next item on the list of the closing events, and the report of the Nominating Committee was adopted without a change, making the officers for the coming year as follows: President, J. Linton Engle, of Philadelphia, advanced from the vice presidency; first vice president, J. C. Acton, of Toronto; treasurer, Fred W. Gage, of Battle Creek, Michigan, re-elected; vice presidents, George K. Horn, of Baltimore; B. F. Scribner, of Pueblo, Colorado, and R. B. Nelson, of Chicago; Executive Committeemen: 1st District, A. W. Finlay; 2d District, David Johnston; 3d District, E. H. Sutton; 4th District, Frank P. Howard; 5th District, J. P. Denham; 6th District, W. V. Parshall; 7th District, G. H. Gardner; 8th District, Wm. Pfaff; 9th District, Frank W. Corley; 10th District, G. L. Stevens; 11th District, M. I. Stewart; 12th District, Frank S. Crane; 13th District, Orville Smith; 14th District, A. B. Howe; 15th District, Fletcher Ford; 16th District, W. W. Southam; 17th District, O. H. Pollard; 18th District, J. C. Nicholson; 19th District, G. F. Kalkhoff; 20th District, L. C. Rogers. E. F. Hamm, chairman, Closed Shop. Julius S. Weyl, chairman, Open Shop.

The various divisions of the U. T. A. held sessions during the days at Toronto in between the meetings of the general convention. Several of these group meetings were going on at the same time, and as one can not be in two places at the same time it was difficult for those who were interested in more than one of the groups to derive the benefit of attendance at all the meetings.

Two important meetings were held in the form of an Educational Round Table, one session being devoted to the subject of apprentices, the other to industrial relations. These two sessions proved unusually interesting in view of the fact that the plans of the U. T. A. Department of Education for the future work along these two important lines were presented.

Strong evidence of the fact that the work of the United Typothetæ of America is gaining great headway, and is bringing the printers of the country together as never before in the history of the industry, was shown by the registration, the total being over twelve hundred and fifty, which was said to be much larger than that of a year ago. This is most certainly a strong endorsement of the plan of educational work which has been outlined by the officers, and which has been maintained as the dominant feature of the organization.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Clutch Arm Is Loose on Shaft

A central Illinois operator writes to the effect that the clutch arm appears loose and he is somewhat alarmed, as he fears something will happen.

Answer.— As long as the key screw remains in and keeps the key in place there is no cause for worry. Ordinarily the key fits fairly tight. Keep the surface of clutch pulley and the leather buffers clean, and the looseness will cause no harm.

Plunger Sticks Frequently

A Wisconsin operator writes for advice regarding a plunger which frequently sticks in the well.

Answer.— From your statement we would advise that you bail out metal in pot until well is exposed about one-half inch, put about one-half teaspoonful of graphite in well and put in the plunger backwards, that is, with the spring forward. Operate the machine all day that way, and see if it sticks. Repeat this plan for about a week and then return to the regular method of putting the plunger in the right way with spring to the back.

Sliding Pointer and Tabulator

A South Carolina publisher asks for part number of sliding pointer for assembling elevator gate, also where he can secure a Waters' tabulator.

Answer.— The sliding pointer that may be applied to the scale on the gate of the assembling elevator is considered obsolete, but it can undoubtedly be procured. The part number is D-670. The Waters' tabulator is a device that may be attached to the assembler. You can secure these parts from the Mergenthaler Linotype Company, Brooklyn, New York.

Metal Chips Sent to Determine Use

A Wyoming operator sends a small bag of metal chips and asks whether or not they are suitable for toning his metal. He states that he has quite a quantity of these chips and is under the impression that they are for the purpose of toning the linotype metal.

Answer.— We are unable to determine the constituents of the metal, and suggest that a similar packet be sent to your metal dealer. He can doubtless readily tell what the metal is, or analyze it for you.

The Setting of Tables on the Machine

A Maryland operator writes, enclosing a number of tables clipped from the financial pages of a Baltimore paper. He desires to know how the tables are set and wants to learn how from a book, if possible.

Answer.— In nearly all these tables an operator of limited experience could tell that the spaceband must go in the stub part, that is, it must not be placed in the columns of figures. The reason, of course, is that the columns must always have a fixed unit, and the spaceband is a variable factor, so it is therefore used only in the stub. The various short measures running from 4½ ems to half measure are usually set on a thirteen em slug and the unused part is trimmed off on a saw trimmer. To set these the operator may run down a known number of caps or may change his measure to correspond. While a beginner might learn just how this is done in a short time, he could not make any speed except with long practice. An operator becomes skilled on market table work only by continuous application and practice. The only book we know of treating on the subject of intricate composition in a way that can be understood is "The Mechanism of the Linotype." A chapter in this book is devoted to the fundamentals of this work, but it gives matter relating to harder composition than the specimens you send. They are not difficult to set, but it requires a good memory and a great deal of practice to become proficient.

Bruise on Matrix From Obscure Cause

A California operator sends a bruised matrix and asks where the bruise might have been produced. As it is an unusual defect we are at a loss to suggest where it is produced. Our correspondent asks what parts should be ordered to correct the trouble.

Answer.— We observed the bruise but are unable to ascribe a cause. We suggest that you place a matrix in the delivery channel and move it by hand, noticing as you do so the places it will pass that might cause such a bruise. We hardly believe any parts will need replacing; it may be that there is a slight bruise on some part which can be removed with a file.

Using a Ground Down Mold

A New York machinist asks (1) if it will cause any trouble to use a ground down mold in a disk with molds that are standard, and if the mold wiper would keep it clean; (2) what trouble a warped mold causes, and how the fact that it is warped can be ascertained; (3) whether a well can be reamed out while pot is in the machine.

Answer.— (1) The general opinion regarding a ground down mold is that it should not be used with other molds, if avoidable. The wiper would no doubt keep the mold as clean as the others, but as the knife can not properly shear the metal, owing to being a trifle removed, it probably would cause a greater adherence of metal around the mold cell of the ground down mold than around the others. We have not had the opportunity of seeing this given a trial. (2) If a mold is warped, the usual trouble is inability to get a close union between mouthpiece and mold; hence, when temperature is not well regulated, back squirts are common. Place a straight edge over surface and take a sight towards skyline. (3) In regard to reaming out a well, you might not find it very convenient to do the work while the pot is in the machine. We would suggest that the crucible be empty when work is undertaken. This can be readily done by making every preparation necessary to remove the pot and hold the heat on until the last minute. With the aid of two assistants you can remove

pot and turn it upside down on the floor and empty all liquid metal from crucible. By removing the cap and allowing the crucible to remain in the jacket and giving it proper support it will be easier to work the reamer. After reaming operations are completed, turn the pot upside down to remove any particles of iron dust or splinters, as these would be carried into throat and finally lodge behind mouthpiece.

New Plunger Does Not Improve Slugs

A northern New York operator finds on applying a new plunger that the slugs (which he sent to us) are not improved, and asks our advice.

Answer.— The condition of the slugs suggests that the plunger, although new, is not giving enough pressure of metal to expel the air from the mold cell. If the crucible is an old one, a new plunger may not fit tight enough. You might try an oversize plunger, either .005 or .010 inch in diameter. If an oversize plunger does not effect a change, a new crucible will doubtless be required. Before you order a new crucible we suggest that you try the pump lever on its highest spring tension.

Matrices Enter Wrong Channel

An Ohio publisher writes to the effect that some of his small letter matrices carry over to the cap side of magazine and sometimes drop into fi and other channels outside regular dropping places. He states that he washed the matrices, the distributor bar and the screws, but to no effect.

Answer.— This trouble is undoubtedly caused by a matrix lying flat on entrance guides and bridging a dropping place, thereby holding upward the matrix that should drop and causing its teeth to again take hold of the rails of distributor bar. It would be a good plan for you to run out all the characters that have given such trouble and pass them into the distributor box, then watch the distribution. If no flat matrices are on the top edge of channel entrance guides, all matrices should drop in the proper channels. Repeat this operation a number of times. We believe you can prevent the trouble if you will find the cause of matrices lying flat on top of guides. Aim to have all channel entrance guides straight, that is, the part above the stopping bar should be exactly in line with the part below it. Place a spirit level on rod above back screw and see if the machine is level. If the clutch end of distributor is just a trifle higher than opposite end it will do no harm. Do not wash matrices. It is of no value to you to wash the bar. The screws, however, should be cleaned weekly. None of the foregoing cleaning operations have a bearing on the dropping of the matrices.

Wishes to Remove Keyboard

A Massachusetts operator expects to have leisure time and wishes to remove a keyboard on a Model 5 machine, as it has not been cleaned for a long time. He asks how to proceed.

Answer.— If you have plenty of time and want to do a thorough job of cleaning, first remove the magazine, then raise the keyrods by using lever, disconnect the rods from verges, remove a screw from each end of escapement, and then lift off the escapement. Remove all the keyrod springs and the lifting bar; remove rods. Take out the screw in the right keyboard post and the two screws in base that hold the keyboard in place. When out, remove key lever fulcrum rods and remove levers, remove keyboard locking lever and the keybar banking bar, and all the keybars can be taken out. Wash them in gasoline, wash off banking bar and remove burrs with a fine file, or polish with emery paper. Polish sides of all key levers near button end so that they will operate easily in slot. Blow out dust and wash entire keyboard with gasoline. The use of a paint brush is advisable in doing this. A tooth brush may be used to clean guide plates at rear of keyboard. This can be done without removing them from keyboard. Reassemble by applying the lower row of keys and then the fulcrum rod, then follow by next row, and so on. Tilt back end of keyboard a trifle and apply the keybars. Put on banking bar and then the keyboard locking lever. Apply front and back cam frames before putting the keyboard to the machine. Lock the triggers before putting cam frames back. Be certain that the side brackets of cam frames are not screwed too tight. Allow screws to come only to a bearing, not tight, or the rollers will not turn freely in their bearings.

Wear on Plunger and Well

An Eastern linotype machinist asks several questions: (1) Which wears the most, plunger or well? (2) How is the screwed on mouthpiece removed? (3) Will hydrochloric acid close up holes made in mouthpiece alongside cross vents? The holes were made with punch to close up enlarged cross vent. (4) How much under standard thickness of slug is a liner?

Answer.— (1) We presume the greater wear will be on the plunger, as its surface of contact is proportionately less. We assume both are equal as regards hardness. (2) A good screwdriver, a pair of pliers and a blunt punch with a hammer may be needed to remove a mouthpiece of the type you refer to. Cut off the heat, but do not wait until it gets cold. Begin by trying screwdriver, preferably one with a long handle and with the end just the size of screw slot, turning it with pliers if necessary. A few blows from a hammer on a punch rightly placed will generally start the most refractory screw. Before replacing screws make it easy for their next removal by applying oil and graphite to the threads. (3) The hydrochloric acid will scarcely be of any value to fill holes. Its ability to produce oxid (rust) is well known. We believe it is better to leave the holes alone than to try to close them. If sufficient heat is kept on mouthpiece the adherence of metal should not trouble you much. Keep pot lever spring as stiff as it will stand. (4) We find the measurement of a new six point liner to be about .003 inch under standard thickness of slug.

How Many Matrices Should a Fast Operator Be Provided With

A Colorado operator asks how many matrices there should be in the small letter channels for a fast operator on measures from fifteen to thirty ems.

Answer.— In this matter the speed of the operator is involved somewhat, for we have seen operators working on wide measures run out of e's, t's and n's with twenty in each of the channels of the first three rows of keys. This is usually all a fast operator is interested in if he has two channels of quads and at least twenty matrices in his small letter channels. A standard font of approximately 1,450 matrices should be sufficient for the average operator on slugs from fifteen to thirty ems.

PRINTERS' INK

Printers' ink can do things no other substance has ever been known to do.

If used in proper manner printers' ink will put money in your pocket, and it may also be employed for the purpose of extracting the last penny from your vault, be it ever so strong.

The judicious use of printers' ink will make you successful in business, and then again, in the hands of the enemy it may be the means of your destruction.

Printers' ink can build homes, it can build cities; it is used in the creation of nations and it can also destroy them at will.

Yes, the biggest book in the world could be written about the things printers' ink can do, has done, may yet do or is expected to do. But, like the big gun on a battle ship, it must be under the direction of a person trained and experienced in its use to be a hundred per cent effective — to hit the bull's eye.— *Printing Ink.*

THE PLANOGRAPHIC PROCESS BRINGS NEW COMPETITION.

BY WALDON FAWCETT

HOW formidable is the competition that confronts the modern printery by reason of the introduction of the planographic process? This question has been asked with increasing anxiety in recent months by printers in many sections of the country. It involves, be it acknowledged, the effect of a new influence in the industry that is well worth the careful study of every printing craftsman who is open to its rivalry, for the new manifestation of the art preservative is, in a degree, revolutionary. Planography does not threaten, broadly speaking, all forms of printed reproduction, but in its own special sphere it may triumph for various reasons, not the least of which is its lower cost.

The logical place in which to seek an answer to the inquiry as to the competitive status of planography is Washington, D. C. The national capital was the cradle of the industry and here was coined, it is claimed, the term "planograph," which has lately found various alternatives such as "zincograph." It was upward of twenty years ago that the pioneer institution, the Columbia Planograph Company, entered the field at Washington and from its plant have graduated the operatives who have established the principal plants of like character in other cities. Meanwhile, the incentive and the opportunity supplied by unique and extensive contracts for work for the United States Government have made the Washington establishment an experimental laboratory for the evolution and perfection of the art.

Contrary to the supposition of many printers, who know of the innovation only in a general way, the planograph process is not patented and no license is required for its use. Nor is there anything in the requisite equipment that may not be obtained through the ordinary channels of printing, engraving and lithographic supply. The planographic reproductions may be printed in black or colors on any weight or grade of paper capable of use for ordinary printing, and editions of any size may be undertaken.

Essentially, planography is a modification or outgrowth of lithography. It derives its name from the fact that printing is done from a flat or plane surface, in contrast to the relief printing of the ordinary type, line cut, etc., and to the intaglio of steel or copper engraving and the more modern rotagravure. While the original name sticks, it is conceded that "zincography" is a more meaningful name for this process, because it departs from the old time lithography primarily in the substitution of the zinc plate for the cumbersome and costly lithographic stone. The difficulties of securing lithographic stone during the war undoubtedly helped to direct attention to planography that would not otherwise have been bestowed.

Merely the substitution of zinc as a medium would not have sufficed, however, to make a name or a niche for planography. Long before this process was ever heard of, lithographers were turning from stone to zinc. More than a third of a century ago circus posters were printed from zinc plates in a Buffalo plant that had the bulk of the circus contracts. As time went on the limitation which had restricted this medium to the flat bed press was overcome, and since that time the advance of zinc in the lithographic field has been rapid. All this, admittedly, has only indirect bearing upon the present day competition in the printing field, but a glimpse of it is necessary in order to gain a perspective on planography.

The importance of the invention of planography, or its development, lies not in the utilization of the zinc medium but in an ingenious combination of photography and lithography. Here the process departs sharply from the lithographic results that give expression to original, imaginative, fanciful forms. Planography is solely reproductive. The scope of its competitive play is limited right there. It is capable of duplicating with marvelous fidelity any printed or written form — books, maps, pamphlets, drawings, court records, etc.— but it is not a creative medium in the sense that is the lithography which gives form to a freehand sketch in color.

In many respects the planographic process follows the practice in the production of zinc etchings. The subject for reproduction is exposed before a camera and a negative is obtained which, preferably, shows some reduction in size from the original. By means of this negative and daylight or electric light exposure a "print" is obtained on the zinc plate which is to form the ultimate printing surface. The zinc plate is coated with a gelatinized solution of bichromate of ammonia, and after the action of the light has worked its changes on the surface, the entire plate is put under a water tap, the flow of water dissolving the gelatin base of the untransformed portions, whereas those portions where the action of the light has produced a chemical change remain insoluble in the bath. Then the plate is "fixed" by a treatment of gum arabic and phosphoric acid and is ready for an indefinite number of impressions, say from 10,000 to 50,000, although the comparatively small expense of providing a new printing plate makes it unnecessary to use a plate after it shows the slightest signs of deterioration. Incidentally it may be added that the average job requires little hand work in finishing the plate for printing. Exceptions are to be noted, however, in the case of the reproduction of old prints, etc., where details in the original are likely to be lacking. In such cases the practice is to do the retouching on the negative and only to a limited extent on the plate. To such lengths has this retouching been carried that rates have occasionally been inserted in railroad tariffs after the preparation of the printing plate.

Planography is available for color reproductions as well as for black and white, and has been employed extensively for map and chart work. At the Washington plant, however, despite the orders from the Government, only about one-fourth the total output is colorwork. For colorwork a number of printing plates are, of course, necessary, but these are all obtained from the original negative by the offset process. The execution of colorwork seldom involves more than five printings. Indeed, a twelve color torpedo chart for the United States Navy was recently done in five printings.

Coming down to the practical competitive equation, it may be stated that planography makes its appeal to the buyer of printing within its sphere on two counts — speed of execution and low cost. When it comes to naming a delivery date there is, of course, no comparison between lithography on stone and the planograph, but here, it must be remembered, there enters into the consideration the fact that the planograph is limited to the reproductive function. Much more sharply defined is the competition between the planograph operator on the one hand and the photoengraver and the printer on the other. It is one against two, with all the advantage to the lone contender under certain conditions.

Take, as a concrete illustration, a pen and ink drawing to be reproduced on a plate 5 by 8½ inches. The cost of a line cut of this dimension, according to the scale of February 1, 1920, was $6.33, and the cost today would be no less than $5. The cost for a phanograph plate of this dimension is 72 cents, which sum includes the furnishing of fifty prints from the plate. But if the line cuts are desired for inclusion, say in a book or pamphlet where the illustrations will supplement text put into type from original manuscript, the engraver and the printer have nothing to fear from the planograph. It would be out of the question to prepare the illustrations by the planograph process and insert as compared with the incorporation of line cuts with the text.

Where the planograph has the strategic advantage is in the facsimile reproduction of old printed forms where it is desired to reproduce the original typography but where the matter is not standing in type and the original printing plates are no longer in existence. The process is being employed extensively for new editions of old law books, etc. Here the reproduction of the original typography is not so important, but it is the cost that decides the medium to be employed. Editions of such reissues are usually small, and the planographic process permits of the execution of the job at a cost perhaps of less than one-fourth that which would be entailed were the matter to be again put into type.

The planograph is being utilized extensively for the reproduction of printed specifications. The United States Patent Office, which, thanks to its sale of millions of copies of old patent records, has heavy requirements along this line, is depending extensively upon this process. As indicating its versatility, it may be noted that the planograph is crowding the photostat for reproductive work in many lines. In many public and private business offices the photostat has become popular in recent years as a means of quickly duplicating engineers' or architects' drawings, correspondence, etc., and, in short, anything which requires faithful reproduction. The planograph process is making no bid for this class of business where the need is for only a few copies, say ten or less, but where more than ten reproductions are needed it is put forward as the most economical medium.

Most of their competition must, of course, be on the basis of cost saving, but the planograph operators assert that in one field they rise superior to competition because were it not for their process there would be no adequate means of reproduction. Illustrative of this they cite a recent planographic masterpiece whereby there was reproduced with fidelity of detail a map issued nearly four hundred years ago and only one copy of which is in possession of the Government. This reproductive facility, linked with speedy and accurate impression of the modern offset press, form a unique and most serviceable combination.

IS YOUR NAME ON YOUR MAILING LIST?

BY JOHN E. ALLEN

WHILE recently visiting the home of an advertising man who is connected with a large business closely associated with the printing industry, I happened to notice lying on the reading table in his den a stencil addressed circular container bearing in its upper left hand corner the name and address of the firm by whom my friend is employed. The circumstance had me puzzled a little, but, of course, I said nothing about it. However, my friend was quick to see that the envelope on his reading table had caught my eye and had me guessing, and he came smilingly out into the open with some bantering conversation about the proposition.

"Well, Mr. Sherlock," he laughed, "you see lying before you an envelope addressed to the party now on the witness stand, and that envelope has been sent from the mailing department of the cruel corporation that sends me on a dandy vacation each year and that enables me to buy gasoline for my mortgage causer the rest of the time. What's the answer?"

"Nothing doing," I replied. "This isn't my night to think."

"Seriously," my friend continued, "I have found it to be a mighty good thing for a fellow to get on his own mailing list. I have two excellent reasons for keeping my name on our list, and I'm not at all averse to doing a little talking about those reasons.

"In the first place, I have my name on our list because I find that this precaution makes doubly sure that I shall not overlook any piece of literature produced by us and sent out to any considerable number of our regular or prospective patrons. If I should happen to be out of town for a while and in my absence something should be produced by the company and circulated among the regular receivers of our literature, I'd be sure to find a specimen of each brand lying right there on that reading table when I reached home again.

"But that's only the first reason, and to my way of looking at things, it is not nearly as important as this second one: By having my name and address on our mailing list, I am given the opportunity of sizing up our literature from the point of view of the persons to whom the various pieces are sent. I get to see each piece as it looks right after the postman tosses it against the door. I see it in its crumpled and twisted and begrimed and perhaps torn condition of arrival — not alone in the immaculate state in which it left our hands at the office. And in this way I am able to judge of the reaction that is caused by the receipt of a piece of printed matter. I can tell right away whether or not that delicate little announcement which we sent out last week had vitality enough to retain its physical appeal sufficiently long for the fellow to whom it was sent to appreciate it. And it doesn't take me any time to discover whether or not that heavier placard released by us in our publicity drive of last month reached the average consignee in a broken and negative form.

"Even though a fellow lives in the same city in which his place of business is located — as usually is the case — it is a good thing for him to have his name and address on his own mailing list. Although the pieces of printed matter that he himself will receive from his firm may not travel a fraction of the distance that some of the others will travel, still the chances are that the pieces sent to him will have passed through an almost equal number of hands. Anyhow, it's pretty safe to assume that those other pieces will not arrive in any *better* condition than the ones received by him.

"I figure that a man can save himself a lot of money in a year's time by getting on his own mailing list, if for no other reason than that he will be in a position to know what sort of literature ought *not* to be sent out again. But then, not all of the benefits to be derived from the proposition will be brought about in the negative way of waste elimination. The fellow on his own mailing list will come to know what sort of stuff *should be* sent out again, and in this way will be enabled to direct more wisely the spending of advertising appropriations under his control."

My friend paused, and I have only a hazy recollection of the rest of our conversation that evening. But I remember very distinctly a short monologue recited by me at our office the following morning. Approaching the young lady in charge of our mailing list, I said: "Will you please put me down on our list to receive a copy of each piece of printed matter sent out by us in the future?"

LARGE OAKS FROM LITTLE ACORNS GROW

Recently an item appeared in the newspapers about a man in Oregon who "had a big idea." The idea occurred to him five years ago, says the article, and he invested $7.50 in a Persian kitten. The kitten grew and took many prizes at cat shows. As the kitten grew older there were more kittens, and soon the man with the "big idea" was the owner of a cat farm. Then there were some more "ideas." In time he became the owner of several automobiles, two homes and a "phat" bank account. All brought about through a big idea and a little kitten.

No doubt this particular cat fancier, like most people, attributed his success wholly and entirely to good judgment and good business management. But we venture the assertion an interview with the man would disclose the fact that to a judicious use of printers' ink would be ascribed most of the credit.— *Printing Ink.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

"Self Help English Lessons — Second Book"

The second book of "Self Help English Lessons" has been received from the World Book Company, Yonkers, New York. This book is designed for young pupils in the fifth and sixth grades.

Paper Company Elects Officials

At a recent meeting of the directors of the Neenah Paper Company, Neenah, Wisconsin, D. K. Brown was elected general manager of the company, and Kimberly Stuart assistant general manager.

Charles E. Howell Moves

In order to obtain room to handle the increasing volume of business, Charles E. Howell, New York city, dealer in special cuts for advertisers, has moved from 303 Fifth avenue to the Fisk building, Broadway at Fifty-seventh street.

Ontario Paper Enters 112th Year

On Monday, September 26, the Kingston (Ont.) *Daily Standard* entered upon its 112th publication year. The *Standard* is the third oldest paper in all Canada, and is the oldest paper in the entire Dominion outside the Province of Quebec.

Life Insurance for Employees

Samuel Jones & Co., of Newark, New Jersey, report with regret the death of Charles Kinsell, one of their oldest employees. Under the plan of life insurance which is carried for all employees of the company Mr. Kinsell's widow has received $1,000.

Low Slugs Without Ribs

A mold cap attachment by which slugs may be cast without ribs has been placed on the market by the Norib Company, 143 East Twenty-third street, New York city. In connection with this attachment may be used a low slug matrix slide, which will enable the printer to produce an unlimited quantity of low slugs. These attachments are easily applied. Border slugs without ribs can be produced without difficulty. Full particulars and sample slugs may be procured from the Norib Company.

A "Golden Rule" Print Shop

On October 10 the DuBois Press, of Rochester, New York, announced its first "Golden Rule Dividend" to its employees. This plan went into effect last May, when the company was reorganized as an open shop and refused to sign up for the forty-four hour week. The first dividend was figured for the period from May 1, 1921, to October 1, 1921, and amounted to $1.31¼ to each employee for each actual week of forty-eight hours on duty. The company was seriously handicapped by the forty-four hour strike, but has continued to operate forty-eight hours a week.

The results accomplished while the plant has been operating under abnormal conditions promise something worth while for the next dividend, which will be declared in April for the period from October 1, 1921, to April 1, 1922.

Kelly Press School Opened

A Kelly Press School has recently been opened by the American Type Founders Company at 519 West Monroe street, Chicago, with Hugh Gorham and Joseph Graves as instructors. George W. Cutmore, who is in charge of the machinery section, reports that nearly four hundred applications for enrolment have been received.

New Firm in Sales Book Field

The National Sales Book Company, Incorporated, has opened a factory in its new building at Pierce and Eighth avenues, Long Island city, New York, for the manufacture of duplicating and triplicating sales books. Abraham Applebaum, the president, was formerly with The Shelby Sales Book Company, of Shelby, Ohio, and Archie Applebaum, vice president and secretary, was for many years with the American Sales Book Company, of Elmira, New York. The plant has been equipped with the latest improved rotary sales book presses.

Improvement in Safety Bank Checks

George Becker, general manager of the Scranton Litho Company, has invented an improvement in the method of printing bank checks to prevent alterations. When a tint is printed on checks with a "safety ink" it has been found that the whole safety tint can be washed away, leaving the filled out check on a piece of white paper, on which alterations can be made. With the improved check of Mr. Becker's, when the safety ink is washed away the word "Void" appears all over the paper, and can not be removed even by an eraser, as the letters are sunk in the fiber of the paper.

New Paper Mill in Denver

W. H. Carter, D. H. Greene and F. M. Gill have purchased the main central building of the old Platte River Paper Mill in Denver, Colorado, and will soon start making paper. The mill has been idle for some time. The new firm will be known as the Colorado Paper Company, and the first products will be tissue napkins and wrapping paper, but later on the company expects to manufacture flat news print. As is well known, the flat paper is used by country newspapers and there should be a good field for it. Mr. Gill says waste paper will be used exclusively for raw material and that the company is assured that the Denver supply is from twenty to thirty tons a day, one firm of waste paper dealers alone offering to contract to furnish twenty tons daily. Seven tons of waste paper will be the amount used daily at the start, and later on the company hopes to undertake the work on a larger scale.

Ramsay Becomes Vice President New York Direct Advertising Firm

Robert E. Ramsay, author of "Effective Direct Advertising" and "Effective House-Organs," and editor of the Direct Advertising Department of THE INLAND PRINTER, has resigned as director of sales promotion, publicity and advertising for the American Writing Paper Company, Holyoke, Massachusetts, to become vice president of James F. Newcomb & Co., Incorporated, 441 Pearl street, New York city. This firm produces direct advertising, house-organs and general printing.

Mr. Ramsay assumed his new duties October 1, but gave his entire time during the month of October to the promotion of the Direct Mail Advertising Association convention at Springfield, October 25 to 27.

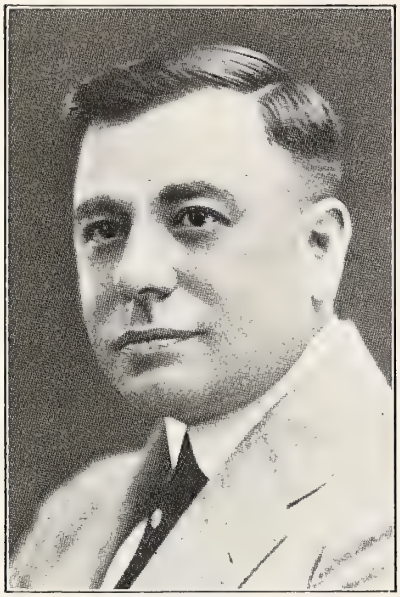
Intertype Represented at U. T. A. Convention

At the convention of the United Typothetæ of America held in Toronto during the week commencing October 17 the Intertype Corporation was represented by the vice president, G. C. Willings, assistant to the vice president, T. A. McElwee, and representative H. W. Coleman. The Canadian representatives of the Intertype Corporation, The Toronto Type Foundry Company, Limited, had their staff on hand and had on display at their warehouse a model D-sm Intertype as well as one of the standard models with units for demonstrating the quick change features and standardization of the machine.

To give visitors an opportunity of seeing the display of type and machinery without missing any sessions of the convention, the office and the warehouse of the Toronto Type Foundry Company were open every evening during the convention.

Adolph F. Hess Appointed Wesel Sales Manager

Adolph F. Hess, who has been connected with the F. Wesel Manufacturing Company for several years, has recently been appointed sales manager of that company. Mr. Hess knows his field thoroughly, which



Adolph F. Hess.

is saying a great deal when one considers that Wesel products include a great variety of tools and machinery for photoengravers, lithographers, electrotypers, stereotypers and printers, and that to know the field it is necessary to understand the problems of all these trades.

Mr. Hess was working for the Photo-Electrotype Engraving Company when he was "discovered" by the Wesel company in 1902. Mr. Hess left in 1904 to join the Tympan Company, which was later incorporated under the name of the United Printing Machinery Company. He also spent a few years with the Golding Manufacturing Company and with Barnhart Brothers & Spindler, returning to the F. Wesel Manufacturing Company in 1908.

Mr. Hess will have under his jurisdiction the Chicago sales office, located in the Monadnock building, as well as the New York sales force.

Twenty-Two Per Cent Increase in Wisconsin Journalism School

A total of 269 students enrolled in the four year course in journalism at the University of Wisconsin this fall. This is an increase of twenty-two per cent over the enrolment in the school last autumn. About 436 students are enrolled in the seven professional courses of study offered by the journalism department, including the 269 students who are taking the four year course and a number from other departments of the university.

The enrolment of 117 students in newspaper reporting is the largest in the history of the school and probably the largest in any school of journalism. About 84 are studying copy reading and headline writing, including practical work in the department's printing laboratory, and 60 are learning to write feature articles for Sunday newspapers and magazines. Eighteen are specializing in the country newspaper course.

Exactly 46 students came from other colleges and universities this fall to study journalism at Wisconsin. Some of the institutions from which they transferred are: Universities of Hawaii, Iowa, Indiana, Idaho, Washington, Pittsburgh, North Dakota, Chicago, California, Vermont, Illinois, Utah, Michigan, Cornell, George Washington, Hamline, and Sweet Briar, Jamestown, Lawrence, Beloit, Wellesley college, Kansas State Agricultural college, and Maryland College for Women.

Autumn Meeting of Inland Daily Press Association

The autumn meeting of the Inland Daily Press Association was held at the LaSalle Hotel, Chicago, October 18 and 19. There was a good attendance of editors from the midwestern States to hear several important addresses and to take part in the discussions of problems which are confronting the newspapers.

One of the interesting features of the meeting was an exhibit of first pages of newspapers contributed by members of the association and an address explaining the essentials of first page makeup by Mrs. Zell Hart Deming, publisher of the Warren (Ohio) *Tribune*. Other addresses on the program were "Why Newspapers Should Not Grant Agency Commissions to Advertisers Direct," W. F. Ohde, Manitowoc (Wis.) *Herald-News;* "Why Advertising Rates Should Not Be Reduced," Frank E. Burgess, LaCrosse (Wis.) *Tribune;* "Possibilities of Increasing Foreign Advertising," Sidney Buchanan, Superior (Wis.) *Telegram;* "Flat Rate, Both Local and Foreign," F. R. Starbuck, Racine (Wis.) *Journal-News*. The discussions of income tax reports, the labor situation, and the print and print paper contracts for 1922 were of particular interest to the publishers, most of whom had problems in one or more of these matters to be solved.

Medill School Holds Reception

The students and faculty of the Joseph Medill School of Journalism, of the Northwestern University, were hosts to many Chicago newspaper folk at an informal reception on Thursday, September 29. Colonel Robert R. McCormick, founder of the Medill school and co-editor of the *Chicago Tribune;* President Walter Dill Scott, of the Northwestern University; Director H. F. Harrington, of the Medill school, and Clark H. Galloway, student president of the Medill Press Club, were the speakers of the evening. Many prominent Chicago newspaper men were in the audience. Colonel McCormick, grandson of Joseph Medill, for whom the school was named, briefly scanned the field of modern journalism, pointing out from his own experiences the obstacles that confront the young reporter.

The Medill School of Journalism was founded last winter as a part of the Northwestern University School of Commerce. Classes in news reporting and editing, law of the press, community newspapers, trade journalism and editorial writing are being offered in the Evanston and Chicago departments of the university. Practical work, in which the offices and pressrooms of the Chicago papers are used as laboratories, brings the students in close touch with actual business of newspaper making.

Albert E. Self Appointed to General Service Department of A. W. P. Co.

Albert E. Self, until recently secretary of the National Association of Steel and Copper Plate Engravers, and for many years prominent in the printing and allied industries, has been appointed to the department of general service of the American Writing Paper Company. He will make his headquarters in New York city, where he will represent Joseph A. Borden, director of general service. Mr. Self will specialize in service work to engravers and lithographers, although he will continue in close touch with other branches of the printing industry.

Mr. Self has been actively identified with nearly every branch of the graphic arts, including, in addition to lithography and



Albert E. Self.

engraving, a broad experience in printing, designing, etching, as well as in hand and power press stamping. Mr. Self first became identified with the graphic arts in England, where he studied engraving at the plant of Bemrose & Sons, of Derby. On coming to this country in 1892, he and a brother formed the partnership of Atwater Self, of Chicago, specializing in designing and engraving for the music trade. Later Mr. Self became associated with the Columbian Engraving Company. His experience also embraces an active association with the printing business, through his work as manager of several large printing establishments, including, among others, the Byrd Printing Company, Webb & Bary Company, Atlanta, Georgia, and the C. P. Dearing Printing Company, Louisville, Kentucky.

Kansas Newspaper Has Remarkable Record

With the recent purchase of the *Gazette*, W. C. Simons, publisher of the Lawrence (Kan.) *Daily Journal-World*, adds one more to the long list of newspapers he has taken over since he went to the city in December, 1891. Lawrence has been a newspaper graveyard, some twenty-five rival publications having become a part of the *Journal-World* of today through purchase or consolidation. In an editorial the *Journal-World* states that the amount of money sunk in the newspaper business in Lawrence would make an astounding figure if known. Mr. Simons attributes the remarkable success of the *Journal-World* to the faithful service it has given both to readers and to advertisers.

In soliciting advertising the *Journal-World* uses a novel and business getting form of letterhead. The letterhead is in folder form, the inside pages containing information about the city and the surrounding country, a statement of circulation, as well as a map of Lawrence and the nearby territory, showing the number of subscribers at each point.

Louis M. Sloman Passes Away

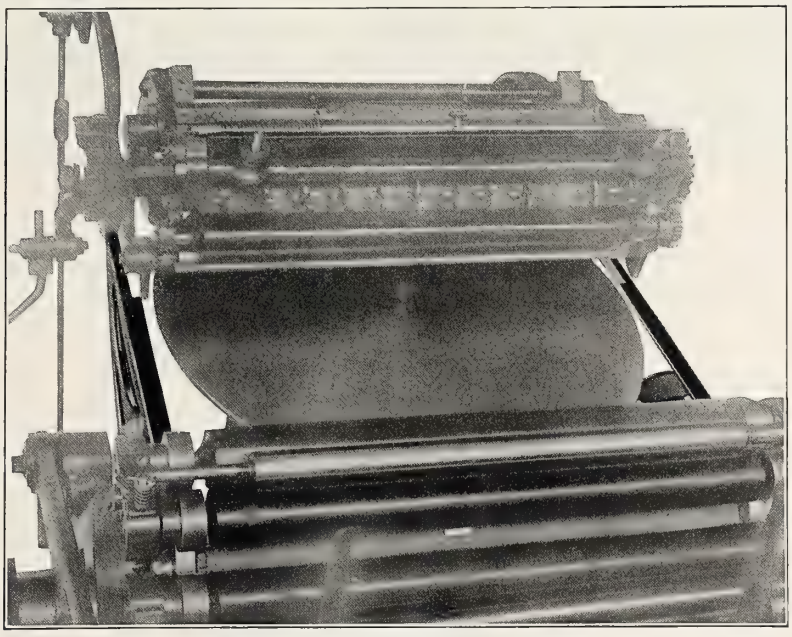
It was with deep regret that we received the news of the sudden death of Louis M. Sloman, who for many years was connected with The Inland Printer as Eastern representative. Mr. Sloman was engaged as advertising manager for the firm of Johnson & Cowdin, wholesale ribbon merchants, of New York. He had been staying for a time at the Shelburne Hotel, at Brighton Beach, and was found unconscious in his room. He was taken immediately to the Coney Island Hospital, where he died shortly after. As he had been suffering somewhat from nervousness, brought on by overwork and the exceedingly heavy strain under which he had been working, it is believed that he had taken an overdose of sleeping medicine.

Mr. Sloman was born in Dayton, Ohio, and had been connected with journalistic and advertising work for a number of years, at one time being in the advertising department of *The New York Times*.

"Pivotal Points in Photography"

Both the amateur and the professional photographer will find this booklet interesting. Although issued primarily to advertise photographers' supplies, it contains much useful information and, after all, the best advertisement is one which renders a service to the recipient. The pivotal points of photography as described in this booklet are exposure, development and printing. A chapter is devoted to each of these subjects, and an additional chapter deals with such matters as intensification, reduction and toning in sepia, blue and green.

A copy will be mailed free to any photographer who sends a postcard to Burroughs Wellcome & Company, 18-20 East Forty-first street, New York city, mentioning The Inland Printer.



Chandler & Price Extension Roller Tracks.

Bronzing by Machinery

The old method of bronzing by hand has become a thing of the past in modern printing and lithographing plants. Machines have made bronze work on a large scale profitable to the printer and lithographer. Some of the advertising matter issued by the Fuchs & Lang Manufacturing Company contains descriptions of high speed bronzing machines which can be attached to offset presses and automatic job presses. These machines are equipped with the vacuum system, producing better bronze work and keeping the air in the pressroom free from flying bronze, which is commendable from a hygienic standpoint. The dust is delivered to a receiving can, which makes it easy to sift the bronze and remove all foreign matter. The bronze thus salvaged can be mixed with new bronze powder and made use of again.

An Interesting Newspaper

A subscriber of The Inland Printer writes that he has a copy of an old and interesting newspaper which he wishes to sell and is anxious to ascertain its value. The paper in question is a copy of the Ulster County (N. Y.) *Gazette* for January 4, 1800. Among the contents of this paper are an account of the funeral of Washington, an address to Congress by President Adams and a poem by an unknown author on the death of Washington. If any of our readers can furnish any information about the value of this newspaper and where it can be disposed of we shall be glad to pass on this information.

Extension Roller Tracks for Job Presses

Extension roller tracks for platen presses have recently been put on the market by the Chandler & Price Company, Cleveland, Ohio. The roller trucks bear on the extension roller tracks and take up the pressure of the roller springs. The ink rollers are drawn against the inking plate by the springs, with just enough pressure to roll off the proper amount of ink. Any additional pressure which might cause roller trouble, especially in hot weather, is taken up by these tracks. These tracks can be attached to any Chandler & Price platen press.

Louis Fancher With Bartlett Orr Press

The Bartlett Orr Press has announced the addition to its staff of Louis Fancher, of New York, as consultant art director. Mr. Fancher will work in coöperation with the art department, which is headed by E. E. Williams. Mr. Fancher is recognized both in this country and in Europe as one of the outstanding artists of the present day. He has studied in France, Italy, Germany and Holland. In America his work has included covers for *Scribner's, Century, Life,* and other magazines; posters and settings for various dramatic productions; and work both in color and in black and white for many nationally known concerns.

Chain of Printing Plants Organized

A half-million dollar corporation has been formed at Jefferson City, Missouri, to operate a chain of printing plants and stationery stores in the Middle West, with The Hugh Stephens Printing Company, of Jefferson City, as the principal unit in the group. The plant, equipment and good will of the Hugh Stephens company has been bought by a syndicate headed by Otto C. Botz, of Sedalia, Missouri, who will be general manager of the new corporation, succeeding Mr. Stephens.

The merger unites two of the leading printing and stationery establishments in Missouri. The Botz family has for years operated a printing plant and office supply store in Sedalia, and a few months ago purchased a stationery store, an art shop and a printing plant in Jefferson City. All of these concerns will be operated under one management, with no changes in name, policy, location or personnel, except for the retirement of Mr. Stephens. The executive, buying and business offices of the chain will be located at Jefferson City.

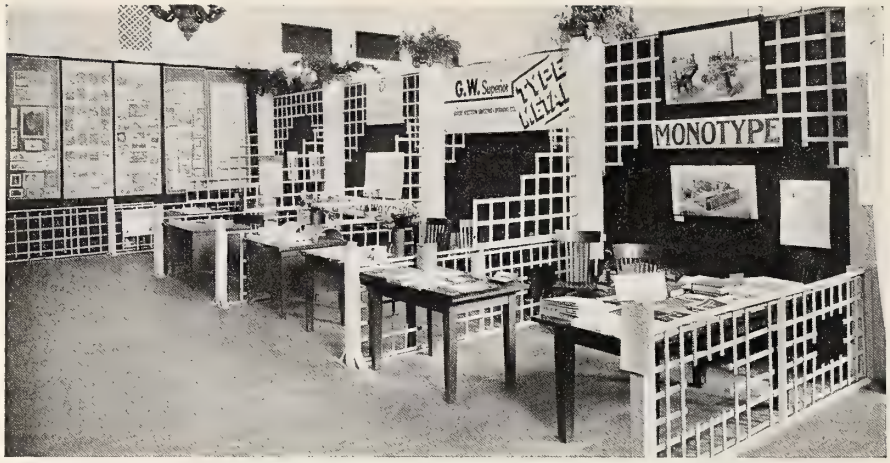
Gibbs-Brower Company Organizes Engineering Department

The organization of an engineering department to assist printers in solving the mechanical problems of the print shop has been announced by the Gibbs-Brower Company, 261 Broadway, New York city. This department will investigate any problem of manufacturing or machinery, furnish a report of the investigation, and design and build any machinery or equipment that may be required.

Exhibits at Convention of California Typothetae

Exhibits of every line of work connected with the printing trade lined the walls of the Civic Auditorium at the fifth annual convention of the California Typothetæ which was held in San Francisco, August 25, 26 and 27. All the machines on exhibition were running for the benefit of those uninitiated into the printing trade, and the methods of operation were explained by experts. Type metal for linotype, intertype, monotype, stereotype and electrotype work was ingeniously displayed by the Great Western Smelting and Refining Company.

The Progress General Machine Works, of San Francisco, showed a special machine which the company had built and which has the capacity for printing gummed sealing tape at the rate of 25,000 impressions an hour. The machine has two supply and two rewinding shafts so arranged that the machine can be operated with one set while the other is being loaded, which greatly increases the production of the machine.



Some Exhibits at the California Typothetæ Convention.

The exhibit was in charge of J. R. Kemp, western sales manager, and W. M. Kemp, sales representative. The machines ran off forms for local printers in demonstrating the 12 by 18 unit, and ran off No. 10 and No. 6¾ envelopes in demonstrating the envelope attachment.

The George H. Morrill Company had an interesting exhibit of inks. There was a sketch 6 feet in width and 17 feet in length showing the various processes in the manufacture of ink. Samples of work done by numerous printers using inks manufactured by the Morrill company were also on exhibition.

The exhibit of the American Writing Paper Company attracted considerable notice, outlining as it did, the process of making bond stationery paper of various grades, and the displays of the Zellerbach Paper Company, Pacific Coast Paper Company, Bonstelle & Co., and Blake, Moffitt & Towne were also of great interest.

Among other exhibitors were the following firms: Harry W. Brintnall Company; Arthur S. Burroughs, mechanical efficiency expert; Cleveland Folding Machine Company; Norman Hall Company; Intertype Corporation; Ludlow Typograph Company; Mergenthaler Linotype Company; Lanston Monotype Machine Company; Arlett & Roach Company, inks; The Ault & Wiborg Company, inks; Huber Ink Company; Field-Ernst Envelope Company.

Lithographic and art work of every description, presenting a galaxy of colors, decorated the walls of the hall. The panel work of the Northern California Photoengravers' Association, Commercial Artists' Association, and the San Francisco, Oakland and Berkeley printers received special attention from the visitors.

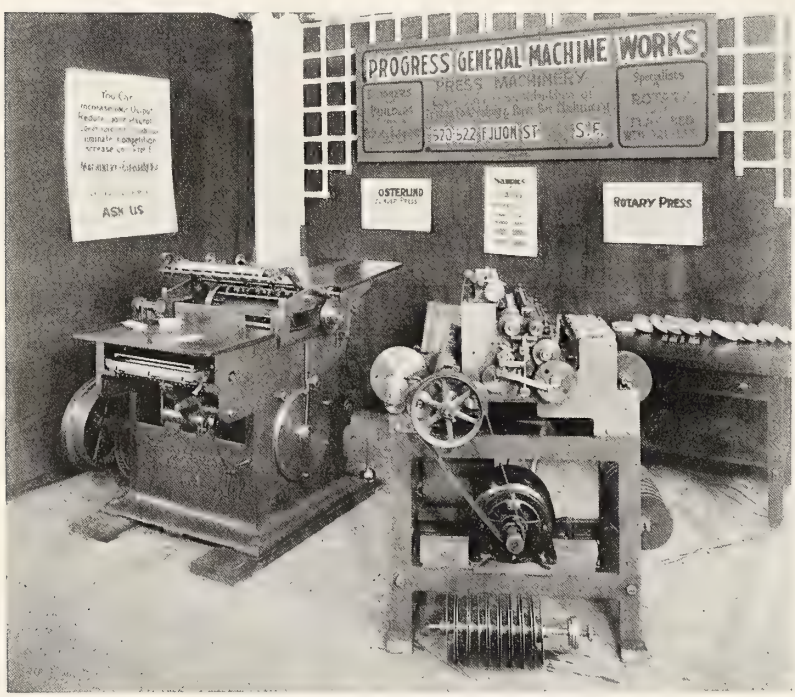


Exhibit of Progress General Machine Works.

The Miller Saw-Trimmer Company exhibited a complete 12 by 18 ideal unit and a complete 8 by 12 printing press unit with envelope feeding attachment, a bench saw with stand and a universal saw trimmer.

Changes in Mergenthaler Linotype Company Staff

Walter H. Savory, former manager of the New York agency of the Mergenthaler Linotype Company, has been appointed to the newly created position of personal representative of the vice president and general manager of the company. Fred C. Grumman, former assistant manager of the New York agency, succeeds Mr. Savory as manager.

Central Typesetting & Electrotyping Company Installs Photoengraving Plant

The Central Typesetting & Electrotyping Company, of Chicago, announces the opening of a photoengraving department, and is entering this branch of the business with a plant that is one of the largest in the country. The photoengraving equipment was supplied and installed complete by the F. Wesel Manufacturing Company. Everything is new and up to the minute, and will enable the new department to uphold the reputation established by the two older departments.

Henry A. Roefer, formerly with the R. R. Donnelley & Sons Company as manager of the engraving and offset departments, and Victor R. Julien, former sales manager of the engraving department of the same firm, are in charge of Central's photoengraving business.

THE INLAND PRINTER

HARRY HILIMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 68 NOVEMBER, 1921 No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C. England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Unable to devote my time to my plant, so offer business for sale; corporation $30,000 capitalization, 38 miles from Chicago on main line railroad, city of 40,000; plant consists of 2 cylinder presses, 5 job presses, Miller self-feeder press, stitcher, cutting machine, punch, perforator, folder, type and all necessary for complete job shop; all machines equipped with individual motors; all in first-class condition. N 499.

WANTED — One live, husting printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE — Good established job printing office in Indiana county seat; price $3.500. N 468.

FOR SALE

FOR SALE: PRESSES — One 56-inch 1/0 Miehle press; 1 5-E Whitlock Pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 No. 5 Optimus cylinder press, bed 30 by 43 inches, 3 H. P., 220 volts D. C. Sprague motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches, style "J" Laureate; 3 Walter Scott, 4-roller, printed side up delivery, bed sizes 46 by 62 inches, 42 by 55 inches, 37 by 51 inches; 1 John Thomson scoring and creasing press, size 20 by 30 inches; 1 No. 4 Miehle, four-roller cylinder press. FOLDERS AND FEEDERS — 1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder. MISCELLANEOUS BOOKBINDERS EQUIPMENT — 1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Seybold double head 7 by 38-inch die press; 1 Robinson rotary board cutter; 1 McCain feeder for attaching to Model "B" Cleveland folder; 2 Seybold round cornering machines; 1 Hickok rotary board cutter; 1 Sheridan arch smasher; 1 H. L. Roberts silk stitching machine; 2 Seybold round corner cutters; 2 Brown jobbers, 25 by 38 inches; Elliott addressing and mailing machines. GEORGE R. SWART & CO., Inc., 461 Eighth avenue, New York city.

FOR SALE — New and overhauled outfits, machinery for printing, binding, and cutting and creasing; Chandler & Price presses, Hamilton cabinets and stones; 34, 56 and 62-inch Miehles; 39, 56 and 74-inch Cottrells; 25 by 32 Potter self-inking proof press; 11 by 17 Auto press; 33 by 45 Brown Togo job folder; 14 by 22 Colts and Universal presses; 25 and 30-inch Advance lever cutters; 55-inch Kent semi-auto power cutter; 12 by 16 Seybold duplex trimmer, large and small outfits. Tell us your wants and machinery, or outfits for sale. WANNER MACHINERY CO., 714-16 S. Dearborn street, Chicago.

FOR SALE — Kidder Rotaries: 28 by 20 inch perfector, flat or folded delivery; 30 by 30 inch perfecting and extra color on face; 36 by 48 inch two-color and 30 by 20 inch and 36 by 60 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders, one 8 by 12 inch one-color; also three 6 by 6 inch New Era presses printing two colors on top of web with attachments, and one 6 by 6 inch New Era press printing two colors on top and one color on the reverse side of the web with attachments. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

MACHINERY FOR SALE — 1 Stringing machine, attachment for 3 sizes of loops; 2 Rosback automatic indexing machines, D. C. motors attached; 2 Peerless automatic tin edging machines; 1 two h. p. Kane Gas Boiler; 1 Stimpson tag patching machine, with 2 sizes punches and dies; 1 12-inch sheet gumming machine, with attachments for gumming strips, has automatic feeder, canvas conveyor belt and electric dryers; 1 36-inch Niagara tin shears; 1 36-inch bar folder; 1 30-inch bar folder; 1 16-inch bronzing machine. SPRINGMAN PAPER PRODUCTS CO., Detroit, Mich.

PRINTER'S READY RECKONER gives cost 1,000 sheets paper in each of 103 standard weights by quarter-cents up to 40c per lb.; to get cost 470 sheets 19½-lb. stock at 18¾c, for instance, simply multiply $7.31 by .47; the Reckoner does the rest. Excelsior Printing Co., Grayson, Ky., says: "She's a daisy." Supt. State University Press, Maine, says: "Would be low priced at twice amount charged." Has reached Ontario and Central America. Sample sheets on application. Postpaid, 50c. FITCH BROS., Central City, Neb.

TO CLOSE OUT a large plant we have for sale at a sacrifice: Babcock Optimus two-revolution press, 45 by 63 bed, condition equal to new; Oswego 57-inch pinking machine with table and electric slitter; Sheridan embosser steam head, 20 by 22, two rod power; Sheridan embosser steam head, 28 by 38 four rod power; one hundred paper trucks, value $18, our price $10. N 497.

FOR SALE — About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars address WESTERN PRINTING MACHINERY CO., 1214 Pine street, St. Louis, Mo.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — Duplex 10-page double drive QQ press with 10 galley chases for metropolitan margins and ten regular chases; immediate delivery, and snap price; press in extra fine shape and looks like new; re-enters United States duty free. TORONTO TYPE FOUNDRY CO., LIMITED, York and Wellington streets, Toronto, Canada.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border, 50c lb.; "Unbreakable" leads and slugs (not Monotype), in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — No. 1 linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; $1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — Miehle presses: 26 by 34, 43 by 56, 46 by 62; Cottrell front fly, 27 by 39; Scott front fly, 33 by 47; Cottrell late style, 50 by 72; Thomson's 14 by 22, style 6, 3 and 2 — 15 by 21 Golding art jobber. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — One 10-page and one 8-page Duplex press, both angle bar machines; 10-page press has 24 galley chases. These presses re-enter U. S. duty free. Prompt shipment. TORONTO TYPE FOUNDRY CO., Limited, York and Wellington streets, Toronto, Canada.

ONE KIMBLE MOTOR, alternating current, 220 volt, single phase, 60 cycle, variable speed, 1½ horse power; perfect condition; cost $275 new; best price takes it. J. W. DOW & SON, 411 Perry street, Davenport, Iowa.

FOR SALE — One Autopress, size 11 by 17, in excellent condition, complete with automatic feeder, rollers, fountain, counter, 5 chases and tools; this press is ready to run and will produce excellent results. N 493.

FOR SALE — Plate printing and die stamping outfit for copperplate and die work; also about 235 one-, two- and three-die initials and monograms. FINCK PRINTING CO., San Antonio, Texas.

FOR SALE — New 28 by 42 Dexter feeder, motor driven elevator. We installed this feeder last July and on account of change in our work will dispose of it at a reasonable price. N 489.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Number 43 Babcock Optimus press; will take form 25 by 38 inches, and in good mechanical condition. McCORMICK-ARMSTRONG PRESS, Wichita, Kan.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press, with Upham attachment making it capable of two-color work; A1 condition; reasonable price. N 319.

FOR SALE — Stuebing 6-30 lifting trucks, government purchase; condition perfect; $60.00 on approval. PRATT MFG. COMPANY, Joliet, Illinois.

HELP WANTED

Bindery

WANTED — Bookbinder-ruler who will invest $1,000 in specialty house on Pacific Coast. N 488.

Composing Room

EXCEPTIONAL COMPOSITORS WANTED — We are operating a plant producing highest grade catalog, booklet and direct-by-mail advertising literature, and employ in our composing room at the present time ten compositors. On account of our rapid growth we have openings right now for two skilled craftsmen, men who are competent to produce distinctive typography. Our composing room is equipped with all modern faces in weight fonts: Caslon, Cloister, Goudy, etc.; daylight plant, fine working conditions, non-union shop operating 48 hours; to men who can qualify, we will make an attractive proposition. Send samples of work, give references of employers for the last five years, and send photograph if possible. Our plant is located in Rochester, N. Y., a city of beautiful homes and parks, where living conditions are ideal. This will prove an exceptional opportunity for reliable, competent men who want to make a permanent connection with an organization producing only high-grade work. THE CASE-HOYT CORPORATION, 70 Exchange street, Rochester, N. Y.

WANTED WORKING FOREMAN for new eight-page daily newspaper and job office in Havana, Cuba; ability to speak Spanish an asset; job offers advancement to man who can use Franklin price list, is strictly sober, industrious and "on the square." Tell minimum wage and details in first letter. HAVANA TIMES, San Lazaro 95, Havana, Cuba.

WANTED — First-class linotype operators experienced in book and tabular work; high-grade job compositors, experienced make-up man, assistant foreman for composing room, high-class finishers, experienced ruler; one of the oldest and most progressive houses in the South; open shop, 48 hours; permanent positions. Correspondence as to ability and experience invited. THE R. L. BRYAN CO., Columbia, S. C.

LAYOUT MAN — One of the largest printing houses in Canada has an opening for a good layout man with experience in handling the highest class work; splendid position with good salary and every opportunity for advancement to the right man. Apply, giving full particulars in first letter, to N 491.

WANTED — Linotype machinist operator; Northwestern Ohio plant catering to the better class of catalog work. Give full information in first letter, stating each place you have previously worked, in what capacity, length of service and salary expected; open shop. N 484.

STONE HAND — Head stone hand wanted for large printing house handling high-class work; open shop, 48 hours; pleasant working conditions; highest wages to right man. Apply, giving experience and salary expected, to N 496.

A-1 COMPOSITOR — Opportunity for foremanship; independent man; open shop, no labor trouble; permanent full time; state age, experience, wages wanted and give references; Indianapolis. N 465.

LINOTYPE OPERATOR MACHINIST to take charge of night side of linotype plant; steady work; $55.00. WRIGHTSON, 74 India street, Boston.

WANTED — First-class compositor on high-grade catalog work; open shop. CASLON PRESS, Toledo, Ohio.

Managers and Superintendents

COMPOSING ROOM SUPERINTENDENT — We have an opening for a first-class composing room executive who would like to connect with one of the largest printing houses in Montreal. We need a man who is thoroughly experienced in the highest class of book, catalogue and advertising printing to take complete charge of this department. We are running an open shop; no trouble whatever. This is a splendid opportunity for the right man. If satisfactory arrangements made would be willing to pay moving expenses to Montreal. Please write full particulars of past experience and salary expected, to N 495.

FOREMAN WANTED — In 48-hour American plan job office; 5 Babcock cylinders, 3 Kellys, 3 Miller fed platens, 6 platens; must be able to estimate on all kinds of job work and take entire charge of shop; good position for right man, who can produce output. W. H. H. CHAMBERLIN, Syracuse, N. Y.

MAN — Competent to take charge of label printing plant employing nine men; equipment consists of five Web presses and one Kelly; applicants should have knowledge of composition and be capable of looking after printing machinery; open shop, 48-hour week. P. O. BOX, 157, Bradford, Pa.

Pressroom

PRESSMAN for Meisel rotary sales book press; must be thoroughly experienced; state qualifications, references and salary. THE NATIONAL SALES BOOK CO., Pierce & Eighth avenues, Long Island City, New York.

Proofroom

WANTED — Proofreader; Ohio plant catering to the better class of work; must be able to O. K. position. Give full details in first letter, stating each place you have worked, in what capacity, and length of service; state salary expected; open shop. N 487.

Salesmen

WANTED — Specialty salesman familiar with linotype trade to sell automatic slug feeders; big savings feature assures small sales resistance; liberal commission; restricted territory. Write for details, giving experience and territory covered. See our advertisement in this issue. WILMANS MFG. CO., Dallas, Texas.

SALESMEN WANTED to sell the Thomas Auxiliary Paper Cutter Gauge; nothing like it on the market; retails for $15.00; $2.50 made by salesmen on each sale. For particulars write R. L. HIATT, 718 N. Second street, Phoenix, Arizona.

WANTED — Representatives in different parts of United States and Canada to sell our line, on commission; experience unnecessary. Write, giving references. LUCAS TAG COMPANY, West Chester, Pa.

WANTED — Four competent book paper salesmen, thoroughly experienced and acquainted with trade in Chicago district and vicinity; wonderful opportunity with well-established jobbing house. N 308.

IF YOU ARE AMBITIOUS and are willing to work hard and steady in order to succeed, write us. We make "Wilke's Type Metal." METALS REFINING CO., Inc., 72 W. Adams street, Chicago, Ill.

SALESMAN — Unusual opportunity for a man with a following among printers; ink, paper or supply man preferred. PRINTCRAFT SUPPLY CO., 138 Temple street, Astoria, L. I., N. Y.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

REPRESENTATIVES WANTED for old-established firm manufacturing news, printing and litho inks; all territories open; liberal commission. N 442.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72. Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

***Published by* A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

SITUATIONS WANTED

Bindery

A BINDERY FOREMAN of exceptional ability, having a keen insight of pamphlet, magazine and manifold work, expert on all bindery machinery, and thoroughly familiar with paper stock, would like to hear from some concern with medium or large bindery who has an opening for such a man; one who can show results; 30 years of age. N 498.

RULER, now employed on first machine in a shop doing high-grade bank and county work, wants to make a change; no objection to open shop provided salary is commensurate; West, Northwest or Pacific Coast only. N 492.

FIRST-CLASS PAPER RULER, who can also do blank book forwarding, desires to make change; preferably in Dakotas, Minnesota or that locality. N 494.

EXPERIENCED EXECUTIVE wishes to make a change; superintendency or bindery foremanship; experienced in all branches of bookbinding. N 481.

Composing Room

SUPERINTENDENT-FOREMAN composing room, experienced executive, good organizer; non-union; now employed; at liberty December 1; New York location preferred. N 365.

Managers and Superintendents

SUPERINTENDENT of printing office, by a thoroughly capable practical man; has held positions as executive for past 15 years. N 264.

Pressroom

PRESSMAN, cylinder and platen, also Miller, wants a steady job South or Southwest; ability to produce results. JACKSON, 404 The Phoenix, Findlay, Ohio.

WANTED TO PURCHASE

LINOTYPE MAGAZINE WANTED — We are in the market for a Model 5 Linotype magazine, not older than machine No. 12685; must be in first-class condition; cash on approval. Please state price and any additional information in first letter. PEERLESS PRESS, 213 E. Wayne street, South Bend, Ind.

WANTED — Miehle press, either two-color or single color, size to take 62-inch sheet, either with or without extension delivery and automatic feed; must be in first-class condition. Write, giving full particulars, length of time press has been in use, serial number and lowest cash price, to N 486.

WILL BUY a Rotary press; must be in first-class condition and latest style for tin plate decorating; state best price and where can be seen working. L. MUNDET & SON, Inc., Brooklyn, N. Y.

PLATES for calendar subjects wanted, one, two and four-color; sizes 6 by 9 up. Send proofs with prices to SUTHERLAND PRESS, LIMITED, St. Thomas, Ontario.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED TO PURCHASE typewriter with linotype keyboard. H. T. HYDE, 832 Parker street, Newark, N. J.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. N 373.

WANTED TO PURCHASE — Model 14 Linotype; will pay cash. N 459.

BUSINESS DIRECTORY

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock on hand.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city.

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

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THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

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ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

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UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Our Latest Model No. 4

Gas heated complete, with motor cooling space, etc., $125.00
Electrically heated, $10 additional.
Embossing or Engraving Compounds, per lb..... $2.50

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The art of producing the Patented, **absolute Flexible** and **Permanent,** can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.

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WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Plates sharp as electros. LINE CUTS cast in stereotyping metal directly from drawings made on Kalkotype board; no routing of open spaces. A chalkplate on cardboard. ACME AND REVERSE embossing processes. Printing and embossing plates from any cut or border, and from original designs. Send stamps for samples. HENRY KAHRS, 240 E. 33d street, New York.

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MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

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AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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EASTERN BRASS & WOOD TYPE CO., 73 Fourth avenue, New York city.

The Productimeter



Don't ask for a "Counter." Say "The Productimeter" and get sure satisfaction.
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"Sanderco" Cement
For Folder Tapes
One pound and Spl. Combing Brush, *$5.75*, postpaid.
Endless Tape Compound Co.
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CLEVERLY DESIGNED **BLOTTERS** ILLUSTRATED IN 3 COLORS
YOU PRINT THEM — SHOW WHAT YOU CAN DO IN YOUR OWN SHOP
OUR Color Designs for printers' blotters furnish the up-to-date printer with a splendid means of advertising his business inexpensively, effectively and **productively.** They are a credit to the printer and never fail to bring in business. Particulars free.
Write today, on your letterhead: CHAS. L. STILES, Columbus, Ohio

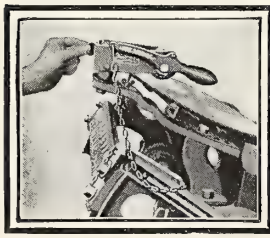
WANTED

Factory Manager

Factory Manager with executive ability for a moderate size printing plant in Texas. One who knows how to handle men and machines and is capable of improving the quality of work, increasing production and lowering cost. He must be a thinker and be able to lay out work with good taste. After the right man has established himself and his work has proven mutually satisfactory, in addition to receiving a good salary, he can acquire a substantial interest in the business. This plant is operated on non-union basis.

Please give full information concerning your experience, ability, practical knowledge of the business and furnish three references. All replies confidential.

N 483



MAKE MONEY

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THE WAGNER MFG. CO., Scranton, Pa.

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EARLY MASTER PRINTERS

NICOLAS JENSON

1420-1480

Note.—This portrait is a composite character study, made from description after a careful study of all the material available.

The Inland Printer

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LIBRARY DEC 13 1921 DEPARTMENT OF AGRICULTURE

THE ESSENTIALS OF A COST SYSTEM

PART 1.—BY IRA W. WOLFE*

ON account of methods adapted especially to the peculiar needs of his business the manufacturer has within the past few years made much progress toward realizing satisfactory results. Therefore in the compilation of the few facts which will follow, the writer will endeavor to illustrate in a simple way, yet comprehensive enough to be the more practical, a system from which can be ascertained statistics of the *daily* operation of a factory.

The computing of costs is the greatest factor in showing factory managers the cause of their gains and their losses, their strength and their weakness. It requires analysis of the factory into departments, and analysis of every process into its various operations and subdivisions. The science of costs intermeshes with numerous phases of industrial economy, but has to do principally with the three divisions: First — Factory organization; Second — Factory management; Third — Factory records. Each of these will be described in full in succeeding articles which will be published in this magazine.

Relation of Costs to Factory Organization

There is but one right way to produce a given thing, and it lies within the scope of factory organization to perfect the plans by which a given product may be produced at a minimum of labor and expense. Intimate knowledge must be had of the various operations through which the raw material must pass before finally becoming the finished product. Combined with this must be an exact knowledge of the industrial advantages and disadvantages of location, both as regards the factory itself and its component parts; machinery, lighting, heat and ventilation must be studied that the operators may work to the best advantage; areas must be carefully considered so as to afford sufficient room for growth without remodeling.

Cost Finding Formula

Cost finding is not a series of formulas like those which we get in chemistry. It consists simply of systematized processes of finding out where every item of material and time and expense goes in the making of a product or in the process of buying and selling goods. When two chemists are asked to give a formula of water, each will write H_2O; ask two hundred, the answer will be the same. Chemistry is a fixed science.

Ask two cost accountants what goes into costs and you will get practically the same formula: Cost of material plus direct labor equals prime cost; prime cost plus direct factory expense equals factory cost; factory cost plus general expense equals cost to make; cost to make plus selling expense equals cost to make and sell; cost to make and sell plus profit equals *price*. This is the formula and it will remain the same, no matter how many cost accountants you ask. They may phrase it differently, but the essentials will remain the same.

Suppose, however, you were to ask a hundred chemists to produce water according to the chemical formula. A careful checking of the expenses incident to the manufacture of a gallon by each of the hundred would probably give you a hundred different costs. If you should compare the costs, you would get at the man who made the cheapest gallon of water.

The new type of management is concerned not only with what it costs but what it should have cost. Therefore, they have formulas, worked out on a different basis. Let us take one of them: Material plus personnel plus charges equals total cost; direct material plus direct labor plus direct charges equals total cost; direct

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material (standard) plus direct labor (standard) plus direct charges (standard) equals *standard cost;* direct material (actual) plus direct labor (actual) plus direct charges (actual) equals *actual cost; standard cost divided by actual cost equals efficiency.*

Take your cost formula and apply it to your product. Keep a careful record by departments and men. Even by the device of reducing their activities to a simple analysis you will get a line on departmental and man efficiency that will open your eyes. Comparisons, not only between your own people but with ideal men, are necessary if you would get a just estimate of the relative value of departments, men, and of your management. After all, the success or failure of any business is a matter of the quality of the man stuff of which the business is made.

Advantages of a Cost System

The general advantages of any cost system are:

First — To reduce costs.

Second — To increase production.

Third — To introduce machines to do work hitherto done by hand.

Fourth — To equalize the output in each department.

Fifth — To serve as a guide to selling.

Sixth — To serve as a guide to pricing.

Seventh — To serve as a basis to judge the product and efficiency and diligence of the workmen.

Eighth — To place the employer in a position to get a safe basis, independent of the judgment of the foremen of the different departments, on which to reward the efficient and to develop the promising but inefficient.

Ninth — To act as a moral stimulus to every workman, and to insure fair distribution of reward to all.

Not one of these things can be handled with accuracy and safety unless you have a cost system. The important thing to remember is that a cost system will not tell you what your costs should be. It will simply tell you what your costs *are.* As a manager you must not forget the man stuff on which the cost system depends. This task is theirs. Fix in your own mind clearly what you want a system for, what you want it to do, and why you want it.

What a Cost System Should Do

Any factory cost system should do several things, some, of course, under certain circumstances, being much more important than others. Among the important things it should do are:

First — Ascertain the cost of each unit of each line of the factory product.

Second — Record the amount of time spent on each operation or order.

Third — Record the actual amount of goods or raw materials used on each unit or order of the factory product.

Fourth — Show the location in plant and the condition of the work on each unfinished unit or order.

Fifth — Show the amount of productive and non-productive labor and for what the non-productive labor was used.

Sixth — Show the amount of productive and non-productive labor and materials, and give stage of development by *department.*

Seventh — Show total output, average monthly output, busy time output, idle time, on each unit of output for *day, week* or *month.*

Eighth — Show cost by the hour of operating each class of machine and by departments.

Ninth — Show relative overhead and direct labor cost by the hour, operation or unit, in each department.

Tenth — Show whether each operation is increasing or decreasing in cost, and, in its final analysis, whether you are making goods at a profit or at a loss.

It should be understood from the start that cost keeping is not a fad. Be convinced that it is a prime necessity to financial success. Almost any kind of business is but a guess without it. It requires study and judgment and steady application of correct principles.

From the time material is bought until it is fashioned by the workman into the finished product, the manufacturer is at an expense that never ceases. To ascertain accurately the proportion of cost a job unit of production should be charged with is the function of cost accounting.

The actual work done, the visible work, the designing, cutting, trimming, operating, etc., is too commonly figured as the only costs chargeable against the job or order. In fact, these items comprehend but a small part or small per cent of the true cost. Why this is so, and where the additional costs accumulate against each particular unit of production, is made plain by cost accounting. Finally, the cost system when installed must not be expected to do too much in itself. It will disclose facts and costs upon which action can be based, but when it has done this, it has done its part. It has "thrown" the proper signal. If the engineer, who in this case is the manager of the works, disregards the signal, he alone is responsible. The system can not save the train. The cost system tells the manager what results he is getting. He must compare these with his predetermined standards of efficiency in order to know whether or not his factory is truly efficient.

(To be continued)

Cutting down on advertising is like conserving on coal on a locomotive. Less coal means less steam; too much economy of steam is liable to stop the train! — Selling Aid.

CUTOUTS THAT PRINTERS CAN MAKE

BY ROBERT F. SALADE

TYPOGRAPHIC printers in general should give closer attention to the business of making cardboard and paper cutouts of various kinds, for the reason that such work is associated with the printing art, and in many instances can be done at a substantial margin of profit. Any practical printer is capable of producing a great variety of cutouts right in his own plant, and yet it is a peculiar fact that only comparatively few printers are producing such things.

On numerous occasions a typographic printer could promote new business by designing an original and attractive cutout that may be used for some special purpose. For example, not long ago a printer hit upon an idea for making a cutout in the form of an Easter basket, a paper novelty that would appeal strongly to children. The printer first made a dummy and had it hand colored. The dummy was then submitted to a number of prospective buyers, and one concern — a large baking company — liked the suggestion so well that it placed an order with the printer for several hundred thousand copies. The baking concern had the paper Easter baskets distributed among its dealers and other customers during the week preceding the Easter season. It was effective good will advertising.

This cutout Easter basket was made of a single strip of light weight folding cardboard, printed in two colors on both sides of the stock. When cut out, folded and pasted together at the two ends, each piece of cardboard formed a small tapered basket with the figure of a rabbit standing up at the back. The printing was done in yellow and black from halftone plates. Several of the halftone plates were run together on a cylinder press. The cutouts were then produced from steel rule dies on a regular platen printing press.

Any printer may plan and produce advertising cutouts of this same style by devoting the essential study to the subject. The printer can make the cutting dies from steel cutting rules, and he can do the cutting out work on any kind of a platen press that is built strong enough for the purpose. In the case where the printer is specializing in the manufacture of cutouts, however, standard cutting and creasing presses should be used instead of regular printing presses, for the reason that cutting and creasing presses are built expressly for such work.

Among the many different kinds of cutouts which an efficient printer can readily make in his shop are the following: Advertising novelties, cardboard fans, fancy calendars, wall pockets, pictures for window trims, odd shaped greeting cards for Christmas, Easter, St. Valentine's Day, New Year's Day, etc.; fancy menus, mountings for photographs, sample cards, tags, labels, cardboard frames for pictures, paper toys, odd shaped toy books, envelopes, fancy folders, and all kinds of folding boxes and cartons. Various kinds of cutouts can also be made of leather, cloth and other materials.

The things enumerated above will give the reader an idea of the rich fields which are open to any printer who is ambitious enough to develop them. There is actually no limit to the possibilities of a first class cutout plant, but like every other business, it requires close attention and hard work on the part of the printer to make it grow. New ideas in cutouts are constantly in demand, and the printer who is capable of planning original styles of cutouts will soon find as much business as he may care to handle.

There are a number of separate fields for printed cutouts, and each field must receive particular study if the printer desires to make a big success of a cutout business. For example, the field for cutout advertising novelties alone is vast enough to deserve exclusive attention. Another field is devoted entirely to odd shaped greeting cards, booklets, folders, etc., of the variety sold in stores during the various holiday seasons. Still another great field is for folding paper boxes and cartons. Other fields are devoted exclusively to lines like cutout folders for photographs, cutout paper toys, leather novelties, fancy calendars, cardboard pictures for window trims, etc. The printer should select one distinct branch of this business, preferably a branch that he is somewhat acquainted with, and he should then go after the orders with the determination of giving patrons the best of quality and service.

One large printing concern is specializing in the production of mountings for photographs, and the line includes cutout folders of different styles and shapes. Some of the folders have oblong openings for the photographs, others have oval openings. The line also includes solid mountings that are handsomely embossed. This company supplies photographers and dealers in photographic materials with many different kinds of mounts, the orders coming from all parts of the country. Orders are also received from foreign countries.

Several of the larger printing and lithographing concerns are making a specialty of advertising cutouts which are used in connection with counter displays in stores, window trims, etc. Many of these cutouts are large figures, beautifully done in colors. Some of the cutouts consist of elaborate settings for show windows, picturing scenes in grand hotels, the theater, landscapes, marines, pretty girls bathing in the surf, and other interesting scenes. These settings are made of extra thick paper board, and the cutting out work is done on a specially constructed cutting and creasing press.

A number of printing firms are specializing in the manufacture of popular advertising novelties, such as wall calendars, desk calendars, fans, wall pockets and odd shaped folders. Certain varieties of these novelties are cut out into fancy shapes. The fans are in the form of plain ovals, ovals with scalloped edges, oblongs with round corners, and so forth. The wall pockets are made from two pieces of cardboard, and are cut, creased and folded to various shapes. The folders are printed, scored, cut and folded to represent books, fancy paper boxes, an orange, an oyster, a doll, an apple, and many other subjects. The pictures or designs for the various subjects are printed in colors.

One advertising folder was in the form of a fancy table lamp, the picture of the lamp printed in pleasing colors and appearing on both the front and back of the folder. The reading matter was printed on the inside. Another folder was in the shape of a glass humidor and was used for advertising a well known brand of smoking tobacco. Still another was shaped like a fancy cut glass perfume bottle, and was used for advertising a new make of perfume. The shapes mentioned are flat, of course, but the illustrations and printing are done in such a manner that the finished product looks almost like the real article, and the cut out work makes it even more effective.

The writer recently saw a window trim which was exceedingly attractive. The window was furnished to represent a cosy living room. Near the center was a handsome model of a new style phonograph. At one side was a lithographed cutout representing the life size figures of a beautiful woman and a little girl, both seated upon a piano stool and apparently listening to the music of the phonograph. The cut out figures were so realistic as to make one almost wonder whether they were alive or not. The average printer is not in a position to make large sized cutouts of this character, as such subjects are prepared by lithographic artists who have had years of practical experience in this art. The average printer, however, can make the smaller sizes of cutouts, like cardboard fans, for instance, and it is possible to die cut as many as half a dozen fans simultaneously on a super royal platen press.

At least a few printers are making a specialty of cardboard fans which are sold in quantities to storekeepers, operators of moving picture theaters, and to business firms in general. Fans of this variety have pictures printed on one side, either in a single color or in several colors, and the advertisement of the distributor is printed on the reverse side. The handles are of wood, and are attached with small wire nails or with wire stitches. The wooden handles can be bought from any of the larger paper dealers. Six of the pictures are usually printed at one time on a platen press, and the sheets are then cut out, six at a time, on a platen press, or on a cutting and creasing press. The single fans are then imprinted, and afterwards the wooden handles are attached.

The owners of a chain of motion picture houses recently placed an order with a printer for 500,000 cardboard fans of the kind described. These fans were presented to patrons of the moving picture theaters. The printer who handled this order has sold 100,000 cardboard fans to the proprietors of a large department store, and he has also sold 50,000 fans to a prominent dentist, a progressive advertiser who had them distributed to people passing his place of business. This printer is employing a cylinder press both for printing the fans in " gangs " and for cutting out the shapes. It should be understood that cutting and creasing of all kinds can be done on regular cylinder presses as well as on platen presses.

When either plain cutting, or cutting and creasing, are to be done on a platen printing press, the press should be fitted with a steel platen plate, about one-eighth of an inch thick, and attached to the platen of the press by means of four countersunk screws, one at each corner. For the same kinds of work on a regular cylinder press, the printing cylinder must be slightly raised, and the cylinder must be equipped with a flexible steel sheet about one-eighth of an inch thick. In the case of a small sized cutting die, however, it is not essential to have a platen printing press equipped with a steel platen plate. For small work, the platen of the press can be raised to the proper height by means of the impression screws.

How Steel Rule Cutting Dies Are Made

Standard sizes of steel cutting rule are carried by the typefounders and also by the larger dealers in printers' supplies. The standard lengths of steel cutting rule are 24 and 30 inches; the standard height is .923 of an inch, and the standard widths are two point, three point, four point and six point. The two point rule is used for the greater number of steel cutting dies, and the heavier rules are used for extra thick paper board work. For example, the two point rule will serve for cutting out cardboard fans, calendars, folders, etc., and the six point rule should be used for a die required for cutting out large sized figures from heavy paper board.

For all straight line cutting dies, such as a square, oblong, triangle, hexagon and octagon, standard, *hard* steel cutting rule is used. For all round die forms, such as an oval, a heart, half moon, scallops, etc., *soft* steel cutting rule is used. When it is necessary to bend soft cutting rule to intricate shapes, the rule should be heated in a gas flame so as to be easily bent to the required shape. Afterward the steel rule is hardened by heating it again and then submerging it in fish oil.

There are a number of patented devices for bending steel cutting rule to many different shapes. The bending can also be done with the aid of a vise and a pair of strong pliers.

A special steel rule cutter should be used for cutting the steel rule to the required lengths, although it is possible to cut the rule on a regular lead and rule cutter, that is, the two point steel rule. In an emergency, a fine hack saw could be used for cutting the steel rule.

In the case of an ordinary straight line die, like an oblong, for example, the blanking out can be done with

any kind of printers' furniture, including labor saving metal furniture. Nevertheless, a better die can be made by using black walnut or cherry lumber, about eleven-sixteenths of an inch high, and sawed to the sizes needed. The lumber should be cut on a circular saw table to insure the sides being cut perfectly square.

In the case of a die incorporating rounded parts, fancy open work, scallops or other intricate work, a five ply laminated board, about eleven-sixteenths of an inch high, should be used for holding the pieces of steel cutting rule. First, a dummy is carefully cut from the printed or lithographed subject to the correct shape wanted. This dummy is then loosely tacked to the surface of the laminated board, and the exact form of the pattern is plainly marked on the surface of the board by following the edges of the pattern with a black lead pencil.

Second, the pattern is removed, and the block is placed on the table of a jig saw, where the shape designated by pencil marks is carefully sawed in the block.

Third, the pieces of bent steel cutting rule are inserted in the crevices that have been sawed in the block, the sawed out section of the block serving to hold the pieces of rule firmly. The die is then ready to be locked up and placed on the press.

When a number of dies of the same size and shape are to be run together in one form, a large piece of laminated board is used for holding all the dies. For instance, an order may call for many thousands of cutouts in a heart design, and it may be possible to run as many as a dozen heart shaped dies in a single form. In such a case, twelve pencil diagrams of the pattern are marked on the surface of the board, allowing only about one-half inch blank space between each two dies. This close space will result in a saving of stock. After the twelve diagrams have been penciled on the board, each one of the dozen designs is cut out on a jig saw table. The twelve steel rule dies are then inserted in the sawed out places in the block.

It is not absolutely necessary to use laminated board for holding the dies. Any kind of hard lumber which has been seasoned can be used for this purpose, but the laminated board is always preferable to all other kinds of board, for the reason that it will not warp, contract or expand under atmospheric changes.

Making Ready for a Steel Rule Cutting Die

The makeready for a steel rule cutting die is comparatively simple, and yet the pressman must be careful and not apply too much impression. Excessive impression will soon cause the cutting rules to lose their sharpness and will also result in the smooth surface of the steel platen plate becoming marked from the edges of the rules.

When the impression is even and of exactly the right amount, the sheets of cardboard will be cut easily and cleanly without the edges of the rules marking the surface of the platen plate to any extent. Under such conditions many thousands of impressions may be taken without the cutting rules losing their sharpness. Therefore, the most important matter in this class of press-work is to have exactly the right amount of impression.

If the press is one of the regular cutter and creaser type, it is an easy matter to start the makeready with a weak impression, then gradually move up the slides holding the throw off bar until the impression is sufficiently strong to make the rules cut clean through the stock. On platen printing presses of this type the impression is gradually increased in the same manner. On platen presses of other types it is necessary to regulate the impression by means of the impression screws.

Weak sections of the steel die can be made to cut evenly by pasting small pieces of manila paper on the back of the form in the proper places. Some pressmen " mark out " and " spot up " a sheet, in much the same way as when making ready a form of type, and then place this sheet in the proper position *underneath* the steel platen plate. A makeready of this kind will produce the best results.

The surface of the steel platen plate is left entirely bare; no makeready of any kind should be placed on it. The feeding guides can be made of eight em lengths of twelve point, full face brass rule. It will be advisable to glue small pieces of manila paper on the platen plate, at the points where the guides are to be placed. The pieces of paper will help in holding the guides firmly, and the brass guides will hold still more solidly if their sides are rubbed on fine emery cloth before the glue is applied. For common work the guides can be made of hard wood or of lead. Fenders can be made from one point brass rule. For extra thick paper board the fenders can be made of two point brass rule.

After the makeready for a cutting die has been completed, small pieces of cork, about one-fourth of an inch high, are glued to the wooden part of the die, on both sides of the cutting rules, to push the sheets from the cutting rules after being cut.

Cutting and Creasing on a Platen Press

The steel dies for cutting and creasing, for folding boxes and cartons, are of different construction than a steel die for plain cutting. In a die of this class steel scoring rules are essential for all parts of the cut out subject that are to be scored. The scoring rules are .918 of an inch high, and come in two point, three point, four point and six point. The blanking out work for a die of this kind is done with pieces of black walnut or cherry lumber, or with regular printers' wood or metal furniture. Pieces of wood, about eleven-sixteenths of an inch high, should be placed on both sides of all cutting and creasing rules in the form, and then the " filling in " can be done with regular low furniture.

The makeready for a cutting and creasing form is done by first gluing a sheet of boxboard on the steel platen plate; inking the creasing rules in the form; pulling an impression on the sheet of boxboard, and then cutting out from the sheet of boxboard narrow grooves for all of the creasing or scoring rules. This kind of makeready is called a counter die, and it results in the simultaneous cutting and creasing of stock.

TAYLOR MAKES A SALE

BY JOSEPH R. GERBER

This story is based upon an actual occurrence, and shows the methods employed by one printing house in securing business.

"IT'S no use," said the Tired Manufacturer. "If my salesmen can't get business, it's foolish to talk about getting it by direct advertising. How in the world can any sensible person expect a piece of printed advertising to do what our live wire salesmen seem unable to do?" And he shook his head sadly. "Oho!" thought Taylor, the printing salesman. "So that's the ancient stuff with which you justify your adless attitude!" But he didn't say it. Instead he merely asked, "So your salesmen aren't a paying proposition?"

"Well, I wouldn't say that," admitted the T. M., "of course, we have to have them and they are working up a nice lot of business which is gradually beginning to bear fruit — but it's a man's job. No advertising can do it."

"I see," and there was an ornery twinkle in Taylor's eye. "They are working up a nice business. About how much money are you sinking in salaries and expenses of your salesmen, do you figure, in working up this business?"

"Well, I don't mind telling you that we figure on spending an amount running into six figures to establish ourselves in this field. You see, our work is on dealers, and the only way to reach dealers is through salesmen. I've tried circulars and things," and the T. M. arose as though the interview were over.

"Very well, sir," and Taylor prepared to leave, "but I'm coming in again on Thursday, if you don't mind, with a plan I want to show you. Will you let me get some facts and figures from Miss Smith in the office? I need them in working out my plan."

"Certainly, Taylor, take all the rope you want!"

Taylor got busy at once. From Miss Smith he learned how many salesmen were employed and how many customers and prospects they called on each month. He got one of the company's catalogues, talked with several of the salesmen and familiarized himself in a general way with the line.

When Taylor appeared again a few days later, carrying a portfolio under his arm, he was greeted with, "Mr. Johnson will see you right away, come in."

"Now, Taylor, I want you to tell me what's on your mind as quickly as possible so I can dispel your young hopes and keep an important engagement. Don't think because I'm looking at your plan that I'm the least bit interested. I'm doing it because I like you and should like to give you some business, but so far as placing any advertising with you, I don't mind telling you now that my mind is made up and you haven't a chance in the world. So please don't feel encouraged. I'll look and listen, but nothing can induce me to buy. Proceed!"

"Very well, Mr. Johnson. I appreciate your frankness, and if I believed you I certainly wouldn't feel much encouraged. However, just look and read — you won't have to listen for a few minutes."

With that he spread out a dummy folder, a dummy broadside, three dummy mailing cards and several other pieces of literature. Mr. Johnson looked at each one of them rather disinterestedly. "Very good," he said, but his tone had an "I told you so" ring to it. "Yes, those are very well gotten up; have you anything in particular to say about them?"

"Yes," said Taylor as he squared around, "I have. I understand that you have five thousand dealers on your ledger and prospect list. Your salesmen figure on calling on them about four times a year. You have twenty-five salesmen who each cost you approximately $350 a month for salary and expenses. That makes $4,200 a year for each of them or $105,000 a year total cost of making fifteen thousand calls, or about $7 a call. Now, if you are paying $7 for each call your salesmen make, they have got to do some good business. Their time is pretty valuable to have them spend it telling a partly interested prospect the rudimentary things about your line. I find from talking with your salesmen that new prospects almost invariably have a very limited knowledge of your line, know nothing of its advantages, very little of your concern's stability, nothing of its attitude toward dealers, and consequently they require a lot of missionary work from the salesmen before they are even in a buying attitude. This takes time. Besides, there is no direct link between your house and your customers, except via the salesmen. The personality of each salesman is very apt to be the sole source on which the customer bases his opinion of your house. This is all right, except that the salesman owns the business, you don't. Those, briefly, are the faults I see with your present sales plan.

"Now for the remedy. Here I show you twelve pieces of selling literature. True, they are only in outline, but you can see that each one touches a particular phase of your line, always from the buyer's viewpoint. They tell your prospect all about your line, make him acquainted with it, give him confidence in your house — in short, they do all the missionary work and establish in the mind of the prospect an identity for you that now has to be established by the salesman. Another thing. *These* 'salesmen' will call *every month* on every customer and every prospect you have. Thus

instead of fifteen thousand calls a year, they will make sixty thousand calls. The cost of planning, writing, printing, making drawings, photos and engravings for these ' salesmen ' and mailing them, will be $250 each, or $3,000. Instead of $7 each, their calls will cost you 5 cents each. Some of them may not get read, but you receive advertising literature — ask yourself whether or not you would read such literature as that. If you would, your prospect will read them. If he reads them, he will be in a mighty receptive mood when your salesman calls. Your salesman can then use his best gray matter for closing arguments, and let these cheap ' salesmen ' do the preliminary talking. And, believe me, they'll do it."

Taylor paused for breath.

Mr. Johnson was leaning back in his chair, his eyes half closed, apparently thinking hard. As Taylor stopped talking he looked up suddenly. " Pardon me, Taylor," he said. " I haven't heard what you were saying the last few minutes. I was thinking of something else. I get your drift, though, I assure you. I want to have a talk with a few of the boys before I turn you down on this thing. Call me up in the morning, will you? "

The next morning, as Taylor was still wondering whether he was going to be turned down, the telephone rang. " Hello, Taylor, this is Johnson speaking. Regarding that advertising campaign you planned for us. Well, we talked it over at the office last night and decided to take a chance. Get started on the work right away. I'm sending you a letter authorizing the work. And say, Taylor, if the cost should run a trifle over the $3,000 for the year it'll be all right. Now that we're into it we might as well do it properly, you know."

ADVERTISEMENTS OF BYGONE DAYS

BY WILLIAM H. JACKSON

A PERUSAL of the newspapers of a century ago brings to light many curious advertisements. In the New Haven *Palladium* of January 16, 1830, is the announcement of a tombstone dealer which occupies a space eight inches deep, one column wide, adorned with a wood cut depicting a monument and several gravestones " in the shade of a weeping willow tree." Indeed it might well be taken for a present day view of one of those old time cemeteries where they are still putting beyond the ken of man our " oldest inhabitants " as one by one they pass away.

The advertisement of " William Grimes, Justly Celebrated Barber and Clothes Cleaner," takes up a six inch, single column space and invites all to " call and try my new Phoenix Steam Machine." Apparently it required steam power to get the grease spots out of a man's clothing 'way back in stage coach days, but this barber seems to have been fully abreast of the times. Well, " old Grimes is dead; that good old man, we ne'er shall see him more "; and with him has passed the barber who believed in printer's ink, for where in the newspapers of today can one find the advertisement of a knight of the razor?

Next come " Suspenders Repaired by Henry Lines," and a printer's want advertisement, reading: " To Journeymen Printers: Wanted at Press, a good workman, to whom constant employment and good prices will be given," inserted by I. Cook & Co., while a watchmaker advertises " Watches Put in Motion." They had to crank 'em in 1830, self starters had not arrived. Following " Green Turtles For Sale," is an advertisement which must be a revelation to the printers of our day. What would a 1921 typographer say if he were to pick up a country newspaper — or even a city daily — and find staring him in the face a six inch, single column announcement of a typefounder? Well, that is what he is confronted with in the *Palladium* of 1830:

To Printers, Booksellers, and Publishers. James Conner offers for sale at his Type and Stereotype Foundery, 107 Nassau Street, New York, Printing Types at six months' credit, or 7½ per cent deduction for cash, at the prices affixed.

The Types will be found as perfect, and made of as good materials, at least as that manufactured at any other establishment: it is nearly all of entire New Cut — *is lighter faced than any other now exhibited,* and will consequently *wear longer,* look better, take less ink, less labor working, than most other Type.

Diamond, per lb	$2.00	Small Pica, per lb	$0.38
Pearl	1.40	Pica	.36
Nonpareil	.90	English	.36
Minion	.70	Great Primer	.34
Brevier	.56	Double Pica	.32
Burgeois	.46	Six line Pica, and larger	.30
Long Primer	.40		

Leads of every thickness and size constantly kept on hand; Cuts of every description on metal bodies; Presses and all other articles necessary for a Printing Office, furnished to order.

Printers can be supplied with second hand type, which has only been used for stereotyping, on very favorable terms.

Old type received in exchange at $9 per 100 lbs.

N. B.— Stereotyping of every description will be thankfully received, and attended to with correctness and despatch, on reasonable terms.

New York, Dec. 16.

Let us study the peculiarities of this advertisement — for they are peculiarities when we compare the methods of the typefounders of the days of Andrew Jackson with those of the present time.

What typefounder today would give a printer — no matter how well rated he might be — six months' credit? What is the explanation?

New Haven at that time was a town of ten thousand people, and although the distance to New York is but seventy-two miles there was no rail connection

with that city when this advertisement appeared. It is easy to understand the slow growth of commerce when we find the people hesitating to build a railroad because many were skeptical of its success. Here are a few of the questions asked at a meeting called for the purpose of discussing the feasibility of building a railroad to New York: "Would any railway bear a momentum of train of forty tons, moving twelve miles an hour? Had such a velocity ever been witnessed? [the man who asked this question must have been "from Missouri"] Would not rails bend? Would not trains run off the track? Wouldn't they overturn when rounding a curve? Had not stage coaches been known to overturn in rounding a curve? If an engine, going at the rate of ten or twelve miles an hour, should encounter a strange cow, wouldn't it be awkward?" Yes, very awkward — for the cow. Even when it was decided to build the road, and the work was nearly completed, great doubts were entertained whether horse power or stationary engines should be employed.

Two or three days were required for a letter to go from New Haven to New York; two or three more were needed to answer the letter — there were no typewriters then — and it took another two or three days for the answer to come back by stage coach. Freight moved between the two places by boat, and although the water trip was made in less than twenty-four hours, local transportation at each end of the line waited on the local drayman's convenience. (Times have not changed in this respect.) Type, presses and all other materials entering into a piece of printing were generally purchased in New York, and, as the merchant with whom the printer dealt moved his goods slowly, collections lagged, and the printer would consider himself fortunate if a customer paid his bill within three or four months from the date of the delivery of the printed work. That was the principal reason why he had to have long time credit from the typefounder.

Isn't it strange to find a typefounder admitting in public print that his "types will be found as perfect, and made of as good materials, at least, as that manufactured at any other establishment"? Such modesty is unheard of in our time. What would the modern printer say of a typefounder who would claim that because a new type face he had just brought out was "lighter faced than any other now exhibited," it "will consequently wear longer, look better, take less ink, and less labor in working"? Wouldn't the printer have to be shown — or rather, wouldn't he be more likely to call the foundryman some pretty name? Comparing the quoted prices of type with the corresponding sizes of today, it will become apparent instantly that a dollar in 1830 went much further than it does now. And what printer of today would expect to buy second hand type from a typefounder — unless the founder were also a dealer in used material? No mention is made of a catalogue or specimen book showing the various type faces; and it is doubtful if one had been issued at the time this advertisement appeared. Very likely type was ordered by sending with the order a printed specimen of the face desired, or else describing it in such manner as would make plain what was wanted. Stereotyping (invented 1725) was the method employed for duplication; the electrotype process did not come into use until 1836.

This Conner advertisement ran for four weeks. In the following April a competitor's advertisement appeared, occupying a space about eight inches long, one column wide, and read as follows:

To the Printers of the U. States: Franklin Letter Foundery. The reduced cost of materials used in the composition of Printing Types, and the improvements and increased facilities of casting them, have induced the subscribers to adopt the following list of prices:

The style of their large and small letter is modern, and of the most elegant kind. The metal will be found very hard and durable, having a new ingredient in its composition. For accuracy and finish, the type cast at their foundery is warranted to equal any whatever. They have on hand a complete assortment of Book and Job letters, so that they are prepared to execute orders for entire offices of Job, Newspaper, or Book Printing, on short notice. They are thankful for the patronage they have received, and will be happy to receive the orders of printers, which will receive prompt attention.

Merchants and others, who have orders from abroad, will be supplied with not only Type, but with Presses, Chases, Composing Sticks, and everything necessary for a printing establishment, and put up with care and perfect accuracy.

Their new specimen book will be published soon, and ready to send to printers, in which will be exhibited a greater variety than has been shown by any Foundery in the United States.

Albany, April, 1830. A. W. Kinsley & Co.

Prices — At six months' credit, for *approved paper;* or discount of 5 per cent. for cash.

Meridian, and all plain	$ .30	Small Pica	$ .38
Double G. Primer	.32	Long Primer	.40
Double English	.34	Bourgeois	.46
Double Small Pica	.34	Brevier	.56
Great Primer	.36	Minion	.70
English	.38	Nonpareil	.90
Pica	.38	Leads and Quotations	(price illegible)

All other kinds of Type reduced in proportion. Old Type received in exchange, at 9 cents per lb.

Here again we find considerable modesty displayed in the typefounder's claims for the quality of his types: "warranted equal to any whatever." Apparently the Franklin did not confine its solicitation of business to printers alone — "merchants and others who have orders from abroad will be supplied."

This foundry, however, makes reference to a "new specimen book" which "will be published soon, and ready to send to printers." It is hard to understand what is meant by "other kinds of type reduced in proportion." An examination of the specimen book would probably make this clear.

The introduction to the specimen book of James Conner's Sons, of 1891, reviews the past history of the Conner foundry, which was established in 1827. A comparison of this with the newspaper announcement of sixty-four years prior to that time gives a fair idea of the progress the art had made up to thirty years ago.



An excellent demonstration of the possibilities of the two color process plate. Engraved by the West Coast Engraving Company, Portland, Oregon, for use in *The Saturday Evening Post*, in connection with an advertising campaign prepared by Botsford, Constantine & Tyler for the Oregon City Woolen Mills.

EDITORIAL

Before the next issue of The Inland Printer reaches our readers we shall have passed another Christmas season, closed the book of 1921, and opened the fresh pages of a new year. For seven years past a feeling foreign to all the season stands for has mingled with the Christmas spirit. When the turmoil and strife of war passed, a wearied world rejoiced and looked forward to a better day. It is still looking forward, but through a veil of strife of a different character — industrial disputes and upheavals which have retarded the progress of the readjustment period and prevented the speedy return to a normal basis for which we had hoped. At this time the eyes of the world are focused on a certain group, upon the results of whose deliberations will depend the future state of the world's peace, and nations have united with a single purpose as never before. Would that we could also see all sides in the industrial world joining hands with but a single purpose, forgetting selfish ambitions and petty disputes, and giving full sway to the true meaning of the Christmas spirit, that " Peace on earth, good will toward men " may reign in deed as well as in word. Thus do we express our wish as we extend greetings for this Christmas season.

There is a great amount of food for thought for printers in the address on " Craftsmanship," by Harry L. Gage, and also in the one on "Advertising," by Noble T. Praigg, both of which were delivered at the convention of the United Typothetæ of America, at Toronto, and are printed in this issue. As Mr. Gage states, while we have been devoting attention to cost finding, accounting and other subjects pertaining to the business end, all of them vitally essential, we have neglected by far too great an extent the development of true craftsmanship, without which proper advancement can not be made. To the neglect of craftsmanship is due the fact that such a large percentage of our printing today is of a mediocre quality, and the respect of the general public for printing has decidedly decreased. More attention must be paid to craftsmanship if printing is to regain its rightful place. Mr. Praigg emphasizes the necessity of printers planning definite selling campaigns for their own business, just as in other lines the selling is based on well prepared plans. We recommend a careful reading and study of both of these addresses.

During the month of November a joint " perfect package " campaign was conducted by the United States Postoffice, and the express and railway companies, the purpose of which was to induce all mailers and shippers to give more careful attention to the manner in which their goods are packed, the kind of containers used, and to seeing that the writing or marking of addresses is done plainly and completely. This campaign should be made continuous. When it is considered that, in the end, the expense of lost or damaged shipments falls upon the consumer, it is easily seen that the general public is, or should be, deeply concerned in this important work. We are all familiar with the exasperation caused by lost, delayed or damaged shipments, and too frequently we are inclined to place the blame on the carrier — the postoffice or the railway or express companies — and overlook the fact that responsibility also rests with the sender. Time and time again the carriers have emphasized the necessity and importance of careful packing and complete addressing of all parcel post, express and freight packages, yet there continues to be a heavy loss because these features are disregarded. Coöperation on the part of all who mail letters or ship packages will help greatly toward eliminating the tremendous loss that has been caused by improper packing and addressing, and will react to the benefit of the public in general. Let us all keep in mind our own responsibility, do our part, and help the carriers who are doing their best to render efficient service.

Efficiency and Economy the Need of the Hour

The great need of increased efficiency in production and more rigid economy in operation has been set forth in a very forceful way in the recent discussion of current market conditions sent by the National Bank of Commerce, of New York. We quote several portions of this discussion which, because of their vital importance to industry in general, should be given careful consideration:

" Business is better and sentiment throughout the country reflects courage. Such progress as has been made by the business community toward normal conditions results from a realization that artificial levels of activity will not again be reached in any period near enough to affect the problems of today, and from a determination to practice economies of operation more rigid than heretofore thought possible. The need of personal effort and economy is also being increasingly recognized in giving a day's work for a day's pay and in care as to personal expenditure. Business men and executives now recognize that henceforth they must give the most thorough personal attention and application to their enterprises. . . .

" Domestic conditions can be bettered by steady determination on the part of corporations and individuals to secure greater efficiency and to practice greater economy. This will result in gradual readjustment of the burden of price inequalities now resting on the farmer. . . . If ways are not found to lower the prices of all classes of

goods which they need, and would like to buy, by means of lower money wages, higher labor efficiency, cheaper transportation and lessened distribution costs, the farmers themselves will not suffer greatly, but business of all kinds will be forced to operate on a restricted basis.

" In the period immediately ahead, manufacturers will face the most severe competition in a generation. It is now clear that many important industries are seriously overbuilt, when measured in terms of effective demand here and abroad. There is no method by which competition can be avoided, but there are methods by which it can be successfully met. Overhead charges should be rigidly examined and cut to the lowest point consistent with productive efficiency. Costs should be critically studied, and such examination should include not only factory operations but the entire producing organizations. In periods of high profits, useless frills are certain to be introduced into the best systems. Simplicity is now of necessity the watchword and much careful but courageous elimination is necessary.

" In many lines, labor costs must be further reduced. Such reduction can in part be attained by lower wages, and in part by increased efficiency in organization for production. A considerable part of labor inefficiency is at times due to actual defects in plant and organization. Business has two duties, first, to provide the best means for efficient production by its labor, and second, to insist on a day's work for a day's pay."

AN APPEAL FOR HELP FROM A BROTHER PRINTER FIGHTING FOR HIS LIFE

An appeal from a printer in distress to his brother printers has come to the editor of this journal. We pass it on to our readers, knowing their firm belief in justice and fair play, and confident it will not fail to elicit a hearty response.

In the Arizona State Prison, at Florence, Arizona, is a printer, William Theodore West, who has been convicted of murder, and who was sentenced to hang on November 4. A stay of sentence was granted by the Governor of the State, in order that the case might be appealed to the Supreme Court. An attorney has been appointed to represent West in his appeal, as it is the desire of the Governor that he have every legal advantage in the fight for his life.

West's story of the case, as it comes to us from his attorney, Harold Baxter, of Phoenix, Arizona, is as follows: Early in July West, with a companion, Lem Smith, was touring in an automobile from Texas to the Pacific Coast. Smith was going to visit relatives in Oregon, while West was bound for California. They had traveled together through Texas, New Mexico and Arizona, and left Oatman, Arizona, on the evening of July 23, going west. West had crawled into the back seat to get a little sleep, and Smith was driving the car. Shortly afterward West was awakened suddenly by voices and some one tugging at his clothes. He reached for a six shooter which was under the traveling grip he was using for a pillow, and as he pulled it out one shot was fired from it. He was then grabbed and held head down over the side of the car by one of three men, who robbed him of $600, every cent he had, and compelled him to drive on with them and do their will under threats to kill him if he did not comply. They drove on into California, one of the men driving Smith's car, in which West was compelled to ride, until a hub broke, then the car was abandoned and they proceeded in another car owned by the three men. When they had nearly reached Ludlow, California, West was forced to change his clothes, and whatever money had blood on it was given to him along with other effects of Smith. At Ludlow the three men abandoned West, threatening to kill him if he divulged anything. West was picked up by friends he and Smith had made along the route and was carried into Los Angeles, telling these friends that Smith had stayed at Oatman where he had secured a job driving his car for a mining company. On several occasions while on the way to Los Angeles, West came into close contact with one or more of the three men, who followed to see that he did as he was told.

The three men returned to Kingman, Arizona, from the California oil fields, and each testified against West, their story being that they had passed the body of the dead man, Smith, in the road west of Oatman after dark and did not investigate for fear of being held up; that they did not report the occurrence but hurried on their way westward; that two miles further on they came upon West with Smith's car stalled in the sand; that they accommodated West by driving it for him through Needles and until it broke down, and that they carried West in their car into Ludlow and there left him to proceed by train.

West was tried before a jury, only circumstantial evidence of the crime being presented. The jury returned a verdict of guilty and set the punishment at death. The judge therefore sentenced West to die on November 4, 1921, but the filing of the notice of appeal has stayed the execution of the sentence pending the final determination of the Supreme Court.

In a letter to The Inland Printer, West's attorney states that in his opinion there is sufficient error in the lower court trial to warrant the Supreme Court in reversing the lower court and remanding the case for a new trial.

West is entirely without means and has no friends in Arizona, having been apprehended in Los Angeles at the termination of his motor trip from Texas. His attorney has filed a pauper's oath for him, which gives him the right to have his appeal sent to the Supreme Court without charge to him, but it will be necessary for him to have prepared and filed an abstract of record and printed briefs, which will involve considerable expense. The sum of $500 would cover all expenses and also a reasonable attorney's fee.

In a letter to the editor West states that he is determined to use every legal, honorable and upright means to prove his innocence, and urges us to present his case to his brother printers and assure them that whatever they may donate toward helping him appeal his case will be greatly appreciated.

Surely this appeal should meet with a ready response in order that a defense fund may be collected and West be given the proper opportunity to prove his innocence. Donations should be sent direct to Harold Baxter, attorney, 203 Fleming building, Phoenix, Arizona.

LETTERS WE APPRECIATE

To the Editor: Omaha, Nebraska.

Please accept my sincere compliments on the new cover design. Then, too, as I have opportunity to closely examine the entire journal, I am moved to express the feeling I find arising for the clean, clear cut " ads," the really excellent mechanical workmanship, besides the interesting articles contained therein. I found especially interesting the article on the Didot family of printers, and the thought came, or rather the question, as to whether there has ever been such a record in America. You are surely giving us reason to be proud of our Inland Printer.

Your new department of direct mail advertising will be especially interesting, and I look forward to Mr. Ramsay's articles for much information and inspiration.

Let me close with all good wishes for yourself personally, and the success of The Inland Printer, which has been a light to many a young printer's feet. J. G. Holman.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE: *In this issue we take up the subject of compiling the list, and we learn the importance of careful compilation both in reference to the printer's own prospects and in reference to the list used by the printer's customers. You will get some new angles on the connection between the list and an effective direct advertising campaign. While again this month no specimens are reproduced, it is because no printer has submitted any list cards, records or other data available for this purpose.*

Compiling the List of Prospects

Not long ago a certain firm in the graphic arts, located in the Central States, discontinued the publication of its monthly house-organ. An inquiry brought out the fact that the company was trying to sell its product in the city of X—— and its immediate environs, not being interested at all in trying to work up trade in any other part of the State or in the surrounding territory, because there were no "outside" salesmen to follow up any leads thus produced.

An examination was made of the mailing list and it was found to contain only the names of concerns located outside of the environs of the city of X——! In other words, all the names on the list were of persons to whom the company did not want to sell!

Sounds foolish, so why was it done? Because that firm figured it was well known in the city of X——, and was merely publishing the house-organ to appeal to its own sense of pride, and not to sell good will and make way for printing orders.

Did I not know that this was an actual fact I should hesitate to tell it here, it seems so ridiculous. However, it is no more so than the case of a Chicago printer who issued one mailing piece for a liquor firm (in the days prior to the Volstead act when the average man had more respect for the local state prohibition laws) with a run of 125,000 pieces, which failed because the mailing list was composed largely of names of inhabitants of "dry" states. While, of course, some of those inhabitants were all the better prospects because of the state law, in those days most of us had respect for the state prohibition laws and did not care to trifle with them. The campaign failed because the list was "poor."

The printer's own campaign and the campaign that the printer sold the liquor company both failed for the same reason — the printer (manufacturer of a medium known as direct advertising) was not a good list maker.

When an advertiser decides to use newspaper or magazine advertising, what does he really buy? He buys a right to put his advertisements before a certain list of names. The success of it depends largely upon how carefully chosen has been the list of names — the newspaper's or the magazine's circulation, if you please.

If a newspaper appealing to the lower grades of intelligence — and their name is legion — takes an advertisement from an extra high grade, high priced automobile, the chances of that advertisement being effective for the advertiser are very small, of course. This is an example of the poor list in the publication field. While no publication makes any pretense of "hand picking" its list of subscribers, almost all publications are well on the road to it, for you do not find the extra smart publication seeking the subscriptions of the subnormal minded lower classes, nor do you find the women's publications deliberately seeking the subscriptions of men. Or to bring it closer to home, this very magazine you hold, THE INLAND PRINTER, makes no "drive" to get subscriptions from plumbers, bricklayers, architects, or from a dozen and one other crafts and trades. It strikes for business in the graphic arts industries *only*, and so the names on its list are in that sense "hand picked" and all the more responsive to an appeal addressed to that class. As a medium for selling plumbers' tools it would be near the zero point.

We have elaborated a bit on this point to make the next and unusual argument more clear. The printer as the producer of an advertising medium should be just as much interested in seeing that a proper list is used by the buyer of his medium (direct advertising) as the magazine publisher is in seeking only the right class of prospects, and the increased effectiveness of direct advertising as a medium will come with the awakening of the printers to this point.

As expressed to the present writer by the proprietor of the Chicago firm which sold the 125,000 mailing pieces which were sent into the "dry" states more than into "wet" states, the salesman who closed this deal was greatly at fault in not learning in advance what sort of a list was to be used and then setting the advertiser straight in regard to it.

For a long period the printer has assumed that he is merely the producer of printing, and that the buyer (advertiser) could do what he wished with it. This is true, but better direct advertising will come only as printers become interested in the character of the lists used by their clients.

There is a case on record where $30,000 was invested in a mailing campaign and, comparatively speaking, only 30 cents was spent on producing the list. Quoting the advertising manager of the firm: "The results were appalling."

The records of the leading mercantile agencies show that throughout the United States there are five thousand changes a day in the names, titles of companies and the like, and the changes in lists of individuals is much greater, of course. Statistics show that in excess of twenty per cent of the householders' list must be changed each year.

Let us take up first the problem of the printer's own list. You are going to try to sell house-organs, direct advertising and general printing to a list of names, therefore the compilation and maintenance of your list is exactly what you should see that your client does in the compilation and maintenance of his own list.

First we must consider the various sources of names:

a — Directories;
b — Government records;
c — Organizations;
d — Press clippings;
e — Advertisements;
f — Miscellaneous methods.

These are subject to various subclassifications which are in the main self explanatory; for example, directories (a) are, first, *local*, and second, *national*. Under the former we have

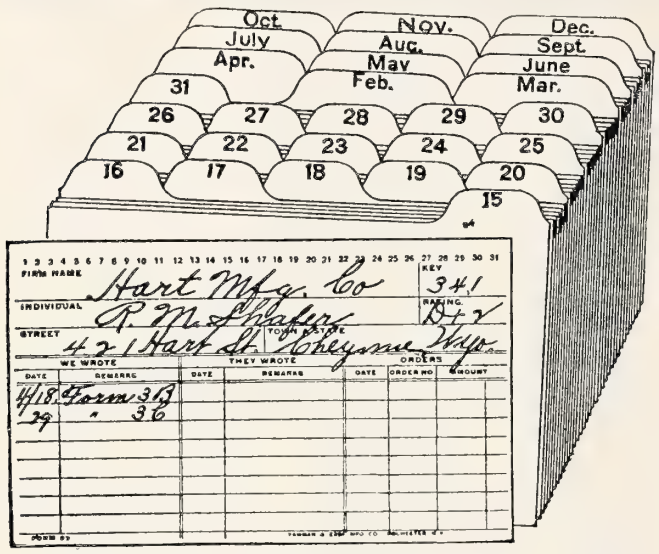


Fig. 1.—This illustrates not only a specimen index card used in compiling a list, but shows the methods of filing under dates for follow up purposes and under firm name, or under individual name, if desired.

city directories, telephone books, sundry other local directories, as, for example, the Connecticut Valley Manufacturers' Association directory is an excellent local directory for the printer in the Connecticut valley. Almost every worth while town has an advertising club, the directory of which is likely to contain a number of prospects, though you will find this listed under (c). The *national* directories are the rating books and the various trade directories, such as Thomas Register, Printing Trades Blue Book, etc.

Under (b) we have municipal records such as city tax lists, permit records, license records, marriage records, building permits, etc., as well as county, state and federal government records of the same or similar kinds.

There are likewise two main classes of organizations (c), business and general or social, such as commercial clubs, advertising clubs, and rotary clubs, Kiwanis, exchanges, and the like.

Press clippings may be either of news or events, local or national. One well known Chicago printer producing enlargements of advertisements for use in dealers' windows, a form of direct advertising, takes the name of every new full page advertiser in the *Saturday Evening Post*, and this is a most fertile list for this proposition, quite easily compiled too.

Other press clippings are names of new firms, changes in organizations, society notes, fires, removals, real estate transfers, new corporations, and the like.

Advertising (e) is an excellent method of getting a list, because it makes the list selective, containing, as a rule, only those who are interested — there are curiosity seekers in every walk of life, of course — and it is for this reason that printers insert advertisements in such trade publications as *Printers' Ink*, the weekly and the monthly, *Mailbag*, *Postage*, and other similar publications appealing to the buyer of printing. The replies from these advertisements make an excellent list of prospects.

Under miscellaneous methods, we have the exchange of lists with non-competing firms such as a printer exchanging with an engraver, reports of traveling salesmen, lists bought from list houses, etc.

Since direct advertising and house-organs, as well as general printing, are sold to business firms almost entirely, the making of a list of prospects for the printer is easier than the manufacture of a list of users or consumers of a general class, such as, for example, a breakfast food.

Our next step, the source we are to use having been chosen, is to compile the list itself, and we will now take up this part of the work.

The territory to be covered in the list is the first point to be decided. If you are a Boston firm, how far west will you send your series of mailing pieces? If you are located in Los Angeles, how far east will you mail your house-organ? You may choose to mail a few specimens to firms whom you never expect to call on personally, but we feel it is safe to assume that ninety-nine per cent of your list is made up of names of concerns upon whom you expect sooner or later to have a personal representative call. Therefore your list is to be made up of the points you can reach economically and conveniently on the railroads and interurbans out of your home town. The printer in Kosmopolis, Ohio, as a rule will not be interested in the names of prospects located in Massachusetts. (The only exception to this will be when the printer in Kosmopolis is a *specialty* printer — making some specialty. There is a printer in Lincoln, Nebraska, who specializes in insurance advertising and sells that form to firms in Newark, New Jersey, Hartford, Connecticut, and so on.)

Each printer must choose the territory to be covered; a Boston firm we happen to know has a mailing list of 3,500 names for its monthly house-organ. Likewise each client of the printer must choose the territory to be covered and build the list accordingly. Local competition may be ignored if the plan is sound and the direct advertising is built right. For example, a firm in Buffalo, New York, sells stationery, office

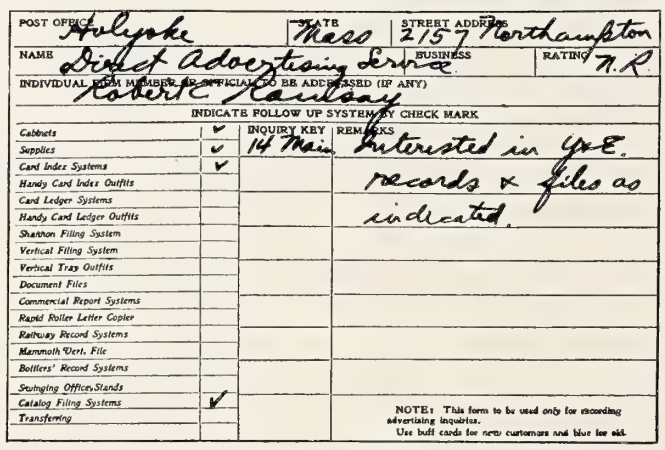


Fig. 2.— Sometimes you want to file all the prospects in some one town under that town, so that when in this instance the traveler goes to Holyoke, Massachusetts, he takes this card and all other Holyoke cards. This also illustrates how the card may be made to carry a record of what the prospect is interested in, such as the various classifications of printing.

supplies, and kindred lines in practically every part of the country east of the Mississippi, in the face of innumerable competitors located in almost every town into which the mailing pieces are sent.

The underlying secret of the success of direct advertising is its personal (direct) appeal. Whereas the billboard on one hand represents the ultimate in "flash" impersonal appeal, direct advertising is the other end of the scale. This we mention for its bearing on the making of the list. Just to choose the names of *firms* or *corporations* for the list will not give

you a very personal appeal. In order to make the appeal personal you need data about the individual, the name, sex, affiliations, etc.

Fig. 1 is a specimen of a prospect card which gives the name of the prospect, the name of the individual, the rating from Dun's book, and space for records as to follow up, etc.

Modern day list compilers have laid down as the law, *Do not put your list on sheets — Use cards.* Even the modern city

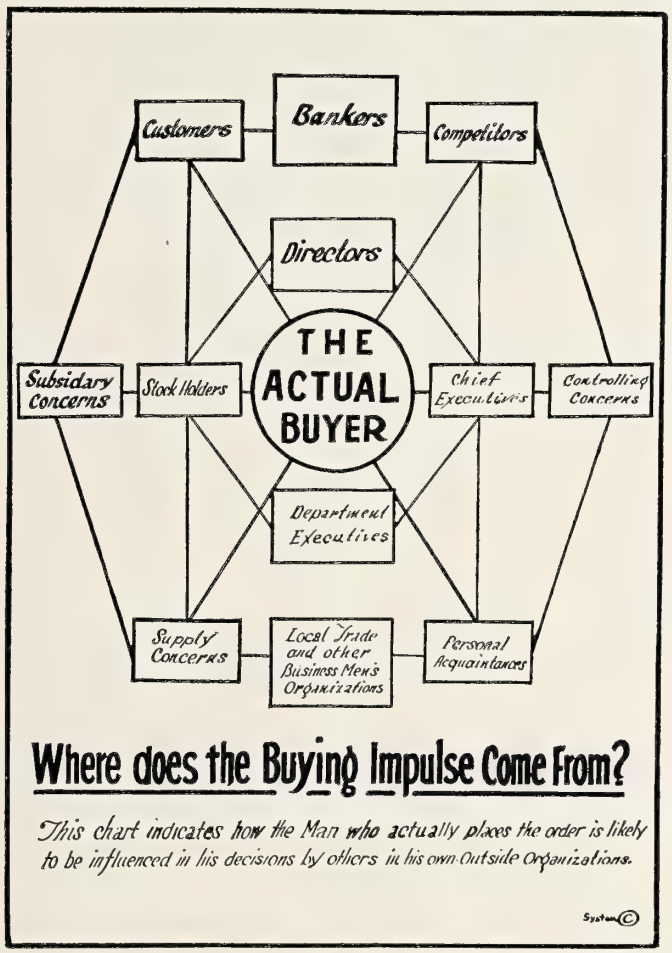


Fig. 3.— Why just the name The Inland Printer Company, Chicago, Illinois, may not be all you need on your mailing list. If it is machinery, for example, you would want to add the superintendent as well as the executive heads and others who might help. In other cases perhaps all these twelve angles of approach should be used, with a different appeal being made to each of the individuals approached.

directory builders are substituting cards for sheets, we are told. Cards permit of easy correction, addition, elimination, and is the present day method of building a list, though the matter printed upon the card is individual with each firm.

Your next decision will be whether to file the cards *alphabetically* by name of individual or firm (Fig. 1 is filed, for instance, either under " H " for Hart Manufacturing Company, or under " S " for R. M. Shafer); or *geographically* by postoffice address (Fig. 2 is an example of this form of card); *territorially* by county, street, or other subdivision; or perhaps by some arbitrary filing such as under " house-organs," " broadsides," " catalogues," or some such classification in which the prospect may be interested (in which case the card is printed and checked like Fig. 2); or perhaps filed under dates for follow up, such as suggested in Fig. 1, where the Hart Manufacturing Company card is shown filed back of January 14, and to be followed up on that date. Note the line of dates 1 to 31 on top of this card, which with enameled steel signals make easy the " flagging " of each card for a certain day, as, for example, a flag would be put over this Hart card at " 15 " and all other cards which are flagged for the " 15th " would line up with this one.

Clients, such as retail stores, appealing to ultimate users, will find it desirable to classify and subdivide their lists further than will the average printer trying to sell the average manufacturer. Such classifications as " Man or Woman," " Child," " Married or Single," " Nationality," "Age," " Weight," " Height," " Church or Lodge Affiliations," " Charge or Cash Customer," " Property Owner or Renter," "Automobile Owner and Class of Machine Owned," will aid in making the appeal more personal.

One of the weaknesses of many printers' own advertising is failure to classify the list, and so the same mailing piece offering " copy writing services " of our " service department " (all too often comprised of one man, a pair of shears, a paste pot, and a year's experience in a limited field) is sent to the United States Rubber Company with its multimillion appropriation and to the local rubber goods retailer.

The writer's definition of a " good list " is: *An accumulation of names, accompanied by complete addresses, of persons or firms who have use for your product or service, who can probably be influenced by your advertising appeal, and who should be your customers.*

The complete address, if the point of delivery is of any size, means the addition of the street name and number. A firm which has its own complete printing plant doing every class of printing is not part of a good list, because it does not have " use for your product." The credit rating determines whether or not the name should be on your list, and the proximity geographically also helps to decide whether the person or firm " should be your customer."

This brings us to Fig. 3, or the importance, at times, of having more than one name on your list in order to make a sale to one firm. This figure is reproduced through the courtesy of A. W. Shaw Company, publishers of *System,* the magazine of business (Figs. 1 and 2 are reproduced through courtesy of D. Appleton & Co.), and shows how more than one person or firm may have something to do with actuating the buying impulse of the actual buyer.

This is particularly important to printers, for they may find it desirable to advertise to the president, general manager, sales manager, purchasing agent, and some other chief executives as well as to the advertising manager. The advertising manager may be surrounded with extremely limited authority, and the buying impulse may come through other channels. But a word of warning: In a campaign of this kind care must be taken not to antagonize the advertising manager or purchasing agent by adding the names of other executives to the list. This more properly comes up under the subject of *plan,* but must be adverted to here. One firm appealing to the advertising field in this very industry once ran a piece headed: " My father made me advertising manager," which created considerable ill will for a highly meritorious product, so far as advertising men were concerned.

Fig. 3 should be used in building any list for a client, for many a campaign in trade papers uses a half dozen papers to appeal to the various primary and secondary influencing men and organizations; and when that same thing is attempted in the direct advertising channel, one single piece is mailed to the firm name — a case of trusting to the good Lord and a poor office boy for the proper delivery of the mailing piece.

Where the individual name can not be secured, other steps must be taken. A crude method, but better than nothing, is to insert: " For attention of the Buyer of Printing."

With the good list built, our next move is to keep it good — maintenance.

The main methods of correcting lists are:

Notations on postoffice returns;

New issues of rating books and other directories;

Reports of travelers;
Letters from names on the list, inquiries, orders, etc.;
Through bankers;
Return postal cards sent to the lists;
Having postmaster check up as permitted under postal laws, Section 549, paragraph 3.

The effectiveness of what you produce for the purposes of your client is in direct ratio, first, to the correctness of the list, and, second, to the accuracy with which it is maintained. For example, one printer, taking the word of his client and using a mailing list which, according to the client, was *new* and *correct*, sent out a mailing piece advertising a device to be attached to a certain type of portable power plant, and the results were almost nihil. An investigation brought out the fact that eighty-five per cent of the names circularized were owners and operators of power plants of a type which not only did not require this device, but could not use it. It is no wonder that the campaign fizzled and that the printer lost a customer for direct advertising.

Mail order houses — who sell direct and can therefore check their returns — use the utmost care in compiling, filing and protecting their lists, and it is the problem of the printers to see that this policy is carried out generally, so that lists of their own and their clients will meet the requirements laid down by R. B. Rope, of the Larkin Company, when he said:

"The two essentials of a good list are: First, *accuracy* — names and addresses must both be correct to insure delivery of the message; and, second, *fertility* — it must cover only actual prospects, that is, people who can reasonably be expected to have a real use for your goods."

A "STOP" SIGNAL FOR PROGRESS?

That added inch to the Chinaman's shirt tail which should make white the cotton fields of Texas has so far moved more editorial pens than it has spindles in North Carolina. And now comes an eminent authority and shows us another side of the picture. This time it is H. Foster Bain, of the Bureau of Mines, who sets us wondering what will happen if the backward races — backward, that is, in bathtubs and vacuum cleaners — ever catch up.

China uses each year 100 pounds of coal per capita. We in the United States use six tons. If China's four hundred millions ever want six tons each, China will need twice the coal the world produced in 1920. What then becomes of our coal reserves?

Or copper? Even highly developed France uses but four ounces of copper to the individual to our six pounds. When the day comes that a telephone graces every Chinese home and each Chinaman clamors for his six pounds of copper a year, well, the world's production of copper for 1920 would just about supply China.

The world doesn't produce in a year enough pig iron to give India alone her share if India set out to use automobiles and cookstoves as they are used in North America.

Perhaps we'd better not go ahead too fast. It may be wiser to let the Chinaman wear his shirt tail as it is a few more years. — *The Nation's Business.*

DIDN'T NEED THE REST

A young man living in a nearby town hired out to work in the fields. The boss went out in the afternoon of the first day to see how the boy was making it. He found him lying in the shade of a tree, smoking a cigarette. "Tired?" asked the boss. "Nope," answered the young man. "Hain't done nothing to make me tired. Just a layin' here waitin' fer quittin' time so's I can come to supper." For the past two years a great many young and old men have tried to earn a living that same way.—*The Screw Driver.*

SURVEYING THE MARKET*

BY NOBLE T. PRAIGG

THERE are four questions of profound interest to every firm which is selling something: (1) Where can I find the greatest number of consumers, or customers? (2) How can I find them? (3) How can I influence them to buy in greatest useful volume? (4) How can I bring this about at lowest selling cost? These primary questions and the countless questions supplementary to each constitute a survey of the market, trustworthy in proportion to the clear headedness, accuracy and lack of bias with which the investigation is made.

Statisticians say there is a complete numerical turnover of business firms every thirty years. No matter whether failure or only passable success results, the reason always lies in errors of judgment, improper interpretation of conditions, lack of grasp of actual facts. But, happily, all industries these days are liberally represented by firms of outstanding enterprise and success which are pursuing an evenly rising course because they know precisely what they are doing, and why. One of the largest baking powder manufacturers in the world maintains an investigating and survey service, the maintenance of which costs $1,000 a day. Before this service was established, the manufacturer was only one of many other leaders in his line. Today conditions have not changed in his industry, but he — the one who bases all plans and operations on known facts — is the leader in his industry. His surveys point out pitfalls and he avoids them; by continuous research he learns of new uses for his product, and sells a product to fill those uses; investigation discloses greater economies, and he takes advantage of them.

A razor manufacturer "surveyed his market" and discovered that men had a primary interest in the razor blade which insured "smoother faces." It wasn't the handle of the razor, the quality of the steel, or any engineering factor which aroused a man's primary interest. He simply wanted shaving comfort and a satisfactory result. Having learned the readiness with which the comfort idea appealed to men, the razor manufacturer began advertising "smoother faces," and sales doubled in nine months.

A tractor manufacturer faced with difficult competition determined to discover exactly where his market lay, and after an investigation learned that in eleven conveniently covered states there was sixteen million horse power which tractors could supplant. So instead of permitting his salesmen to continue trying to sell tractors promiscuously, sales arguments were built up by the use of which a salesman could point out to a farmer the exact number of horses, mules and smaller power plant units he could economically displace by installing a tractor on his farm.

By surveying its market a granite quarrying firm discovered that it was making shipments over broad territories because of pride in having it generally known that this granite was in such general demand. But ten per cent of this far away territory actually caused a loss. And in order to reach these far away markets, sixty per cent of the nearby and profitable market was being neglected. The survey showed the error and pointed the way to increased volume of profits.

Surveys have developed the fact that women buy forty-eight per cent of men's neckties which are sold, and men buy forty per cent of the jewelry which is sold. The manufacturer of automobile seat covers needs to know that in coming to a final decision the woman exercises her preference in eighty per cent of the purchases. How important it is, for example, that the manufacturer of plows knows that in just five states —

*An address delivered by Noble T. Praigg, director of advertising of the United Typothetæ of America, at the annual convention at Toronto.

the chief winter wheat belt of the country — farmers plow in the midsummer! And what an opportunity for selective advertising, intensive advertising, direct advertising, to exert a positive buying influence within the confines of that territory in the midsummer months when sales are always needed!

How many printers are there who base their selling plans on a positive, dependable knowledge of just where their market lies, how extensive it is, how it can be reached best and at least selling cost?

Yet, how valuable it would be if printers' sales departments operated along the lines of least resistance and greatest promise, instead of the hit or miss, anything doing today? method so universally pursued! Practically every successful manufacturer in the country has learned that sales are best when salesmen are able to call on prospects who are definitely interested. And almost limitless opportunities today confront those printers who are willing so to build their selling program as to make the time of their salesmen count, so that the salesman may call on prospective *buyers* and not simply prospective prospects. Nor is this mere theory.

Considering the industry of printing in North America, 1919 indicated a volume of what the statisticians term " job printing " amounting to something more than $300,000,000. According to estimates, 1920 — a phenomenal year in point of money value of printing produced — exceeded 1919 by about ten per cent, or a total of approximately $550,000,000. Then, as every printer knows, two factors operated to develop a buying decrease. First, many buyers affected by the general " buyer's strike " began to retrench on their expenditures, which included printing; second, many firms which felt that printing costs were too heavy by virtue of increases in materials and labor, introduced emergency economies in their purchase and use of printing, or practically postponed filling their normal needs. So far as general demand was concerned this caused a sharp drop in the sales curve, estimated at least fifteen per cent under 1919, and if this percentage is dependable the drop in volume totaled $75,000,000, a loss of considerable moment from the preceding year. But consider, if you will, what is certain to develop from this temporary and artificial reduction in demand for commercial printing.

In industry after industry manufacturers and jobbers have been " marking time," so to speak, and a tremendous unsatisisfied demand for printing has backed up behind the dam of high prices, waiting to be released in a veritable flood either when printing prices begin to drop, when the demand for printing makes price of no consideration at all — or, when skilful, convincing salesmen demonstrate to printing buyers that there is more profit in using good printing at whatever the current market price than in the purely superficial economy of going without. Buyers of printing confront heavy obligations in maintaining the security of their business investments, in keeping their machinery going at the highest possible production point, and in liquidating as rapidly as possible their stocks on hand and in process of manufacture. For, unless the thirty year period following the World War is wholly different from the thirty year periods following all other previous great wars, we are simply at the start of an era of falling prices. The man who buys today for manufacture must manufacture and sell with the greatest rapidity possible, because if he delays too long the market price of his product will be affected by a dropping price level and he will be compelled to sell at a loss.

What an opportunity for the printer to sell his product insistently to this manufacturer, so that the commercial printing which is such a vast influence in speeding sales may perform its greatest commercial service in all industries!

On an international basis, business men and economists declare that a marked increase in the buying of printing must be recorded if volume of business generally is to reach a satisfactorily high level.

And business itself senses this fact. A letter to the Typothetæ Advertising Department, received from a representative printing firm October 12, reflected this condition strongly, saying: " We feel confident our advertising program will secure for us contracts which will result in good business this coming winter and spring. Our inquiries from the first two pieces have exceeded our expectations. Not since 1916 have we enjoyed such inquiries, either in volume or quality. Under the circumstances, we hold a very optimistic outlook for the future." And this printer at no time has had occasion to complain of " depression." Judging from the facts, nationally, printing sales are due to become more satisfactory, if only printing salesmen are equally certain of selling their product with clean cut convincingness and logic.

It is obvious that every national problem is largely a combination of numerous local problems. And the national condition is simply grouped local conditions. With only occasional exceptions, a general increase in the demand for printing will be brought about by an increase in local demand for printing. If I were a printer, I would forthwith survey my local market.

What variety of printing am I best equipped to produce?

What are my points of superiority over other printers?

What has the location of my plant to do with the character of my business; how much business comes from my immediate neighborhood, and how much from other sections; what are these sections, and why is it business men at those points go out of their own neighborhood to do business with me?

How many different kinds of business are represented in my customer accounts?

What are their normal seasons of most satisfactory sales?

What are their seasons of printing purchase, and how closely do these " printing seasons " coincide with the buyer's seasons of greatest sales?

Are those buyers who are recorded as " customers " buying as much of their printing from me as I can produce as well as, or better than, other printers?

What part of my equipment suffers greatest through the loss of productive time?

For what kinds of printing is this equipment adapted?

What customers of mine are not using as much of that kind of printing as they should, or what customers are buying it elsewhere, even though I have facilities for its production?

Then there are questions pertinent to sales department operation, such as whether my salesmen are merely selling competitive printing or whether they are selling the customer ideas which automatically insure the translation of the idea in printed form; whether my salesmen are merely content to take the order which is current, or whether they give sincere thought to the customer's need and cause that order to become a leader to supplementary orders of an important nature; and of exceptional importance is the question of whether my salesmen are operating on a basis of random calls or whether a satisfactory proportion of their time is devoted to the exercise of effective salesmanship directed toward an actual prospect for current printing.

It looks formidable, but the man who devotes thought to his business and who enlists in his survey the active interest and coöperation of his organization, within three months' time will have built up such a valuable fund of specific facts from which to base his selling operations that he will marvel at the superior results when his findings are practically applied.

From the making of an automobile motor to the registry of a color process job, accuracy is the primary demand. And if accuracy is so important with respect to merely one operation in a business, how much more essential it is in operating the business itself? Survey, research, investigation, known facts — it is on this foundation that greatest success is assured the printing industry and local printing plants, not only during 1922 but until 1951, unless all history fails.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL REPRESENTATIVE

GREAT BRITAIN

An interesting product of the printers' art is the Bible Society's booklet, "The Gospel in Many Tongues," a new edition of which is just out. It contains biblical selections in no less than 543 languages.

The Bookplate Magazine in the September number announced its suspension, after two years of existence. The production of high class typography for a limited clientele has many hardships indeed.

It is reported that a syndicate of Yorkshire manufacturers is working at a project to make paper from the reeds and rushes of the fens of Lincolnshire. The mill operated by this syndicate is near Stamford.

The International Printing Pressmen and Assistants' Union of North America has sent $250 for the naming of a bedroom in the Natsopa Memorial Home. A tablet has been prepared, and when an American delegate comes over he will be given the opportunity of affixing it in room 23.

British concerns doing a mail order trade are complaining of the burden imposed upon them by the increased postal rates, because their business suffers from the fact that they have to lessen their distribution of circulars and catalogues, which in its turn has a detrimental effect upon the printing business.

At last accounts the wage question in the printing trades is still unsettled. The proprietors' organization voted to post notices of a wage reduction of 7½ shillings a week, which decision was but partly carried out, and may be rescinded, since several of the employees' unions agreed to take another vote on the matter of accepting or rejecting the reduction. A number of offices were disinclined to post the notices, believing the action too radical. Some employers argue that the wages should come down because the "index" figures show a decline in the cost of living, but many unionists claim that these figures were not accurate; some even assert that they were falsified intentionally. At a recent Trades Union Congress there was much severe criticism of the Government's cost of living figures, and there was adopted a resolution instructing the General Council to press the Ministry of Labor to adopt a method of calculation that will reflect the actual facts as to the cost of living.

FRANCE

The Société Linotype Française has started a linotype school at 52 Rue Servan, Paris.

A book trades building, after the manner of the estimable one at Leipsic, is under construction in Paris, in the Rue Felibien, and in the midst of the book industries of the city. The Maison du Livre will then have a home of its own.

A number of French typefounding firms have recently combined themselves into one corporation calling itself Fonderie Typographique Française, to be located at 4 Rue Napoléon-Chaix, Paris. The concerns thus joining are H. Chaix et Cie., Saling, Marcon, Durey et Huard Frères.

Before the war the French printing offices secured their principal material from Germany, also some from the United States and a little from England. After the armistice it was hoped to be able to place orders for their supplies either in France or the allied countries, but the money exchange rates have negatived this intention. From America are bought only the large Miehle presses and some paper cutting machines, and from England a few offset presses, while Germany is gradually again becoming the supply market for power presses. A number of French concerns manufacture material for the devastated areas and have altered their factories, which had served to produce war material, to serve this better purpose.

GERMANY

The German Union of Bookbinders and Workers on Articles Made of Paper at the beginning of this year had 79,549 members, and assets amounting to 4,576,451 marks.

Under the auspices of the Normenausschuss für das Graphische Gewerbe (Standardization Committee of the German Graphic Trades), a commission has been at work studying the normalizing of colors. In a sitting on July 26, last, at Leipsic, after a thorough discussion a decision was arrived at. This gave a unanimous preference to the "Ostwald System," worked out by Dr. Wilhelm Ostwald, the noted scientist, mention of whom has several times been made in these Incidents. He has issued a series of five books dealing with the subject of color. The system covers the designation of colors and tints. It is intended to issue sheets showing the standardized colors and giving their uniform designations.

SWITZERLAND

At its eighth general meeting, at Vienna, September 8 to 10, the International Printers' Federation re-elected F. Verdan, of Berne, as its secretary. The seat of the secretariat will therefore remain in Berne.

The Swiss association of paper interests, "Papier," is circulating an appeal to the country's users of printing to have their work done at home, since the practice of buying printing in neighboring countries, where it can be gotten cheaper because of the great depreciation in the rate of exchange, is highly detrimental to the nation's paper and printing trades.

DENMARK

Concurrent with the efforts made to simplify Danish orthography is an agitation to do away with many of the capitals. The Danish language, like the German, still capitalizes all nouns.

The Binders' Association of Denmark has announced a reduction of twenty to thirty per cent in the prices of edition binding. As the prices for special binding (of single copies, etc.) were already reduced last March, no change was made therein.

AUSTRALIA

A new organization, to be known as the Printing Industries Employees' Union, is to take the place of the trade unions hitherto existing in the printing trade. At the middle of July the arrangements for amalgamation were practically complete. The organization will include the Typographical Society members, the male and female bookbinders, stationery employees and cardboard boxmakers. The existing union officials will carry on until January 1. The consolidation will affect 3,500 members in Victoria and 8,000 throughout Australia.

AUSTRIA

This country's State Printing Office, at Vienna, which has about fifteen hundred employees, has so extensive a range of foreign type faces that books in more than six hundred different languages and dialects may be produced on its premises. The office has existed 116 years.

HOLLAND

A contract has been made for the importation from Canada into this country of six million cords of wood for papermaking. Six hundred thousand cords are to be shipped monthly.

NORWAY

All restrictions against the export of wood pulp, cellulose, paper and pasteboard, as well as of articles produced therefrom, have been rescinded.

JAPAN

The postoffice department is issuing a new series of stamps and post cards to commemorate the fiftieth anniversary of the postal service in Japan.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Why Some Jobs Cost More

There have been many attempts to solve the problem of why some jobs cost so much more than the estimated figure made before they were put in work. It is easy to place the blame on the estimator and say that he did not make the right calculations and time allowances. It is easy to blame the workmen or the foreman for this, that and the other difference between the records of performance and the estimated results.

In most cases the estimator had correct ideas of the manner of doing the work and exact records of the performance in the plant to guide him in making his figures, and it was possible to have completed the job as figured.

But — and it is a very big but — some one thought he knew a better way of doing it and tried it out without consulting the estimator as to the probable result; some one else thought that the job was not in a hurry and sidetracked it a couple of times for " rush " jobs; while the boss or the buyer tried to save money by buying a job lot of paper or by substituting another grade which was " just as good," but which was not, and increased the work of the pressman; or he failed to get the kind of ink that assimilated with the paper and thus trouble and slip sheeting were caused.

The majority of cases in which a job has cost more than the estimate can be traced to one or more of these causes if the estimate has been made by a competent man and taken as made without attempting to trim it to fit what the salesman says the customer is willing to pay.

Perhaps you do not believe this. Then go over carefully the estimates and costs in your plants and see how many times the foreman has boosted composing room time by slipping in other jobs. It takes three units of time to stop on a job and go back to it. Note how often the cost of the three units is charged to the big job because the job which was slipped in was so small that the compositor was ashamed to put the time down, although those extra three units really belonged to it. We recently saw four men stopped on a catalogue to set a folder wanted in a hurry, and each one realized that if he charged the time as he ought to there would be trouble, because stopping work for the folder actually added to its cost. Here were two jobs each with an added hour or more of composition beyond what would have been required if set without interruptions and with the minimum number of men. The folder could have been easily set in a day by one man; it actually took nine hours, not counting the time for stopping and starting the other job.

And, in the case of another pamphlet job, where the superintendent found they had some paper in stock that would print the job twenty pages up instead of sixteen, and ran it that way, making the eighty pages go into four forms, he flattered himself that he had saved on the presswork; but in the bindery there were four sixteens and four fours to fold, and because it was a sewed book the fours had to be either tipped or inserted, making it practically a hand job and greatly increasing the cost, as it had been figured for machine folding and machine gathering. The twenty page forms took a press the next size larger, and the actual cost of the presswork was so near the estimate that the difference was not worth thinking about. Had the estimator been consulted the extra expense might have been avoided and the job produced at the estimated cost, and without the delay which was caused by the bindery difficulties.

It should be the rule in every printing office to make out a set of directions for the production of each job in accordance with the specifications of the estimator, and if any changes are desired the estimator should note on his estimate the probable difference in cost and suggest the best method of carrying out the work.

If there is any one man in a printing office who knows, or should know, just what the plant is capable of doing as shown by previous records it is the estimator. While he is not infallible in his judgment, his instructions should be followed until a supposed error appears and then he should be consulted as to the best way of correcting it or be given the opportunity to prove that he is right. If he is not fit to have so much responsibility he is not fit for his job, and his place should be filled at once with one who is competent to take the responsibility of making specifications for producing the work according to the equipment of the plant and in harmony with its previous records of performance.

Do You Charge for It?

One of the indefinite items of cost in many printing plants is that of delivery of the goods. Most printers seem to consider it too much trouble to attempt to ascertain with any degree of exactness just what it really does cost to deliver a package of printing or a hundred of them. When the packages are large enough to require the use of a team or a motor truck the bill for that service is charged to the job, unless it is forgotten or the job billed before the truckman sends in his bill.

The many little deliveries made by the errand boy or by the porter and his wheelbarrow are often thought too small to be bothered with.

It costs something to deliver each package, no matter how small it is, though the cost may be only a two cent stamp for parcel post, and that amount should be charged to the job on its job record sheet and thus passed on to the customer.

Too much trouble? Not at all! It requires only a simple calculation to get the average cost per package for delivery, and then it can be charged to the proper job without any bother.

Keep a record of the number of packages delivered during a month, or for three months, and divide this number into the total cost of delivery, which can be easily obtained by keeping a separate shipping column or by keeping a record in a pass book, as is frequently done with the petty cash expenses. Most of the deliveries are made in small parcels, the big jobs being divided into small units for easy counting and packing, even though afterward cased in larger bulk, and it is easy for

the shipper to note on his delivery ticket or memorandum the number of such packages for each order. Multiplying the number of packages or units by the cost per unit will give the amount to be charged to that order for delivery, and will proportion the cost to the right customers.

This is better than trying to distribute the cost over the other costs on a percentage basis, as is done when the shipping cost is carried into the overhead or split over the departments.

The bulk of an order, and hence the number of packages it makes for delivery, is never proportional to its cost; because of its bulk the cheaper job will often have the higher actual cost for delivery, as compared to its other costs of production.

The Supreme Test

There are times in the business experience of every owner of a printing plant when he feels he would give a liberal fee to some one who could come in and decide quickly and correctly as to certain new machines he feels like installing or some new method of working which he would like to put into operation. No one can make this decision better than he can himself if he will carefully set aside all prejudice and weigh the existing conditions against the known conditions that have been attained by the new machine or method in other properly managed plants.

The crucial or supreme test is the difference between the saving or the additional production which the new machine will accomplish and the additional cost of carrying the investment and handling the machine.

It is not the price asked for the new machine but the saving it will make over present costs that is the supreme test of its value. No matter how many dollars it costs, if in a reasonable time its savings will return those dollars with interest it is worth while; aye more, it is necessary.

This problem must be individually solved for each change in each plant, and there can be no general rule other than that given above, but it is so easy to determine by comparison of your known costs with the results which others are securing with the improved machine or method. There is really no guesswork at all if both have correct cost methods or systems.

Cumulative results tell, and, therefore, while the change may not bring back its cost in a month or in a year, if it does so within half its depreciation period it will be desirable and profitable.

Making and Selling

Making the products in the factory and selling them to the user or buyer outside are two very distinct and dissimilar propositions and call for very different types of mentality.

Manufacturing — and printing as done in the average printing office is only manufacturing — calls for the ability to determine and handle details and keep them moving at a correlative speed in order that the goods may be ready for delivery when promised. To secure success in the factory end of the printing business there must be the power of analysis and systematizing and the ability to control the units so that they follow close to the system.

Selling calls for the ability to adapt one's self to varying and unexpected conditions, to meet the unexpected promptly and graciously, and withal to keep cool and smiling no matter what happens or is said; the ability to size up men and judge them almost at sight and influence them agreeably at the first meeting.

Such opposite mental equipment is seldom found combined in one man, consequently there should be two good men connected with every print shop, no matter how small its physical equipment, if it is expected that it shall grow and make money. There is no room in the business world for a really one man print shop as a manufacturing proposition.

There should be a real printer inside and a real salesman on the outside. Then there is a prospect of real success.

If one or the other of these mental biases is yours and you feel that you do not want a partner, it is up to you to hire a man of the other kind of mentality to attend to that part of the work, and it will pay you many times more than you can make by trying to do something for which nature has not given you the right mental equipment or talent.

One of the principal causes of the high mortality among small printing plants is the fact that one man is trying to do two men's work, one of which he is entirely unfit to handle with even mediocre efficiency.

Now that business is looking up and will soon be moving swiftly, examine yourself carefully and make an honest appraisement of your real ability; then look for the man who will, either as your partner or as your employee, supply the missing temperamental and mental requirements, and tie up with him on terms fair to both and you will be happier and more prosperous than you can possibly be in trying to do the impossible.

Productive Percentage

Percentage is a difficult problem to many printers, as is evidenced by an inquiry from one in the South who asks: "How is it that when a pressman works all the time and is always busy the cost clerk reports the presses are only sixty-five per cent productive?"

First of all, let us simplify the matter for those for whom the word percentage or per cent holds great terrors by converting it into fractions. One per cent is one one-hundredth part of the whole ($\frac{1}{100}$), and sixty-five per cent is sixty-five times as much, or sixty-five one-hundredths ($\frac{65}{100}$).

Now, as to productive percentage: This means the fraction of the whole time in the pressroom which was actually used in productive work, or the fraction of the whole time which was actually sold to customers.

It is the total time which really seems to be the stumbling block to our correspondent. He fails to perceive that the pay roll time of the pressman is not the total time of the press or the pressroom.

Perhaps it will make it plainer to express it this way: The total time of any machine or group of machines forming a department is the possible number of hours that might be used if the machines were run every hour the plant is open for business. Thus a press in a shop running forty-eight hours a week would have a total possible productive time of 208 hours a month, or from 200 to 208, according to the number of Sundays and holidays. If the department contained four presses its possible or total productive time would be four times 200 or 208 hours, or something like 832 hours.

If the presses were run on salable work for only 499 hours during the month they would be only sixty one-hundredths or sixty per cent productive, even though the pressmen made full time and were apparently as busy as possible.

The reason for calculating the productive percentage of the pressroom on the possible number of hours of the machines instead of on the total number of pay roll hours is that it is an unusual thing for a man to run one machine. Either he will run two machines with the aid of a helper or there will be two or more men to one machine. For that cause the Standard Cost System provides that the machine and not the workman shall be taken as the unit upon which to calculate the productive time. This is the so called machine hour which is used in other factories beside printing plants.

The fact that the pay of the operators is often varied by the conditions of the business, while the machines are always there and always costing money for fixed charges whether running or not, forms another reason for using the machine hour and for calculating it upon the total possible time, even though it is seldom, if ever, that the productive fraction of the time is more than ninety per cent, the general average being much nearer seventy-five to eighty in well managed plants.

NICOLAS JENSON, PRINTER, AND THE TYPES OF THE EARLIER PRINTERS

BY HENRY LEWIS BULLEN

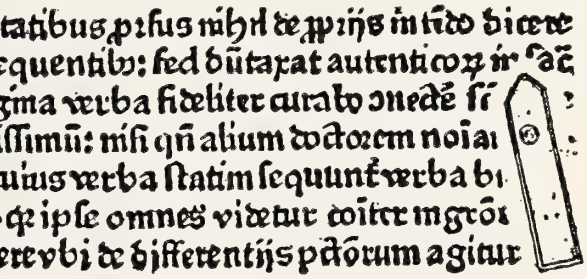
NICOLAS JENSON, one of the greater masters of typography, having achieved distinction as an engraver of dies for the moneys of France, and when master of one of the royal mints, became interested in the new art of typography and went from Tours in France to Mainz, in 1458, to learn its processes. That was within ten years after Gutenberg's invention. We have no knowledge of his activities between 1458 and 1470, but that in the interval he had mastered typography we know by the excellence of his first books, printed in 1470 in Venice. He is the first man who can with certainty be personally associated with the designing of types, cutting of letter punches and making of matrices. His types have never been excelled; it is the opinion of the best authorities that they never have been equaled. Masterly as are his types, his printed works are no less so. As Jenson's activities were typical of those of all the earlier printers, we shall review the state of the art in Jenson's time before narrating his life and his services to the art of printing.

Typography is the only art which shows no traces of amateurishness in its earliest examples. Primitive sculptures and paintings and the earlier examples of various processes of engraving have invariably been crude and amateurish. But the typographic books of the fifteenth century, the product within fifty years of about two hundred and fifty master printers, are almost invariably in accord with all the principles of our art which are now, and at all times have been, considered essential in fine printing. These early books are, therefore, distinguished for their dignity, the correctness of margins, the evenness of the spacing and of the justification of cuts and initials, and for the harmonious color of their pages. The principles of our art were established, before types were invented, by the art craftsmen who made books with pens, and who had a quarter century prior to Gutenburg's invention brought bookmaking to a perfection which, at its best, has not been equaled since and probably never will be.

These able craftsmen lost no time in adapting the invention of types to their work. No other art was ever so eagerly welcomed. Types relieved the inscribers of books from the drudgery of lettering the text matter, and the printing press enabled them to largely extend their businesses. Therefore, we need not be surprised by the fact that within half a century after the invention, printing was practiced in two hundred and thirty-eight cities. We may better understand this rapid spread of a new art if we remember that types and presses are merely time saving appliances which extended the use of an art which had been practiced since the dawn of history. So far as our art as an art is concerned it is immaterial whether one or a million copies are issued or whether types or pens are used. The art is in the conception and composition of an original page or other record; the trade of printing is to multiply copies of the original.

The construction of the printing press, composing stick and type cases was standardized within forty years after Gutenberg had printed the first type set book. The first picture of these appliances was printed in Lyons in 1490, and no radical change was made in them until a very little more than one hundred years ago. When the press, composing stick and cases of 1490 were invented we do not know. There were no printers' furnishers, and every printer had to call in other artizans and create his printing appliances on the spot, and each printer had to design and make his own types. Under the guild system which then prevailed there were no patents and there were no secrets between members of a guild, so that it was easy enough for members of the bookmaking guild in and around Mainz to get particulars of the construction of the press, mold, punches, matrices and other appliances. The guilds themselves were monopolies, but they did not permit any member to be a monopolist. With them it was one for all, and all for one — a most wise system, to which we would do well to return.

But the designing of the types was peculiarly the master printers' job. Before types were invented these men had been master penmen and, necessarily, expert letterers. Each had developed a style of design of his own for his penwork, and naturally enough he either cut, or procured to be cut and cast, types of the same design. There was no lack of skilled engravers in metals, as is proved by the decorated arms and armor,



How types were made a quarter of a century after the invention of printing. Part of a page of "La Lèpre Morale," printed in Cologne in 1476, showing the profile of a type which had accidentally fallen on the page, thus preserving to us a knowledge of how types were made by our earliest predecessors. The reproduction is actual size of the original, minus a possible shrinkage. Four other instances of similar accidents have been discovered. See text. It frequently happens that we learn much about printing practices through accidents and errors.

coins, and engraved metal furnishings of altars and chests and other articles which are now to be seen in the great museums. These engravers cut the punches which were driven into softer metal to form the matrices. There are books which assert that Gutenberg did not cast his types, but engraved them separately on metal, and other writers go so far as to say that the first types were cut in wood. One method is impossible, both methods are impracticable; and both statements are erroneous. Examination of the printing done with the earliest types proves to the typefounder that they were made by practically the same methods as in 1568, the year in which the first picture of typefounding was printed; and those methods prevailed down to 1830, when the force pump was first used to fill the molds, followed in 1838 by the Bruce typecasting machine, still in use, though largely superseded by automatic typecasting machines.

The earlier printers were at no great outlay in providing themselves (as each one had to do) with a typemaking outfit. The whole outfit could be put in a rather small trunk and carried on a wheelbarrow. We know that on the sale of Franklin's typemaking appliances, with which Franklin's grandson had carried on a complete typefounding business in Philadelphia, the purchaser, Archibald Binny, took away the whole outfit in one load on a wheelbarrow. One man, after he had completed a first font large enough to keep the compositors going, could easily keep up the supply and do other work besides. That these pioneers of our art successfully surmounted every difficulty of typemaking is proved by the high quality of their impressions.

The oldest matrices extant, supposed to have been driven about the year 1500, are of lead. The oldest punches extant are of copper. Some matrices brought to New York from Holland by Adam Gerard Mappa in 1792 were of lead, as noted in the foundry records of Binny & Ronaldson, of Philadelphia, who purchased them from Mappa in 1796. Nevertheless, it is probable that within half a century after the invention the matrices were of copper and the punches of steel or brass. No mold earlier than the eighteenth century has survived.

Rules were cut from sheets of brass, a practice which was not entirely discontinued until about twenty years ago.

The earliest types extant are six pieces which were recovered from the bed of the river Saone, near Lyons, opposite the site of a fifteenth century printing house. Although much eroded these pieces are recognizable as types, and are of approximately the same height as present day types. Through the accidents of types being pulled out of the forms by the suction of the inking balls and being pressed into the pages and on the paper by the pressmen before the accidents were noticed, we have five separate clear profiles of the bodies of ancient types. We reproduce part of one of these pages, printed in Cologne in 1476 in the book entitled "La Lèpre Morale." A second profile occurs in a page of "Liber de Laudibus ac Festis Gloriosae Virginis," supposed to be printed in Cologne in 1468. A third profile occurs in a book printed in Greek types in 1568 by John Day, of London. A fourth profile occurs on a page of a psalter printed in Venice in 1487, and a fifth profile of the body of a type occurs on a page of "Italia Liberata," printed in Rome in 1548. Through these accidents we know how types were made in the beginnings of our art, though no precise description of them was printed until 1683. These types approximate our present types in height; they have no nicks and no feet; they were probably planed off on the bottom, instead of being grooved as our types are. Without nicks, how did the compositor know how to place his types so that they would print in the proper position? To look at the face of each type would more than double the time and cost of composition. Our surmise is that the circular recess on the side of the body of the type shown in our reproduction served the same purpose as our nicks. If a type were placed with the recess to the left it would print correctly; if the recess were placed at the right the character would print upside down. Every compositor will agree that such a method would be entirely practicable. Nevertheless, this surmise of ours, now first advanced, is not in accord with the views of other writers who have discussed the circles which are part of these profiles of type bodies. The opinion of these writers is that these early types were cast with round apertures through the bodies, and, seeking a use for these apertures, they have surmised that the early printers passed strings through these supposed holes to prevent the types from dropping from the forms. As to the alleged use of strings, that is too absurd to discuss. As to the apertures, to cast types with them would be impracticable in a hand mold, and to cast the holes in small bodies would puzzle a present day typefounder. These circles are similar in appearance to the pin mark to be found on modern types. The pin mark first appeared in 1838, when David Bruce introduced a pin into one wall of the mold used on his typecasting machine In these molds a pin projects slightly from one wall of the mold; its function is to hold the type to that side of the mold until the type comes in contact with a projection, called the stool, which exerts force enough to release the type into the discharging channel. However, there were no pins in hand molds; they were not necessary, as the type in them could not be discharged until the caster had pushed the matrix away from the face of the cast with his hand, after which, during the same movement of his hand, he released the type by means of a hook attached to that side of the mold which was detached to permit the cast to be discharged.

Each master printer being thus compelled to create his own type faces, the result was that there were as many type designs as there were master printers. The more active printers had from two to five styles, some of which would be made on two or three bodies. Jenson had only three type designs, a Roman and a Greek, both on sixteen point bodies, and a Gothic design on two bodies, one on a twelve point and the other on a thirteen and one-half point body. During the first fifteen years of printing, Gothic types were used exclusively, and among these are some more beautiful than any types of the Gothic order made in our time.* Many of these Gothic type designs when cast on large bodies can without exaggeration be termed stately. In 1465 two German printers from Mainz began to print in Subiaco, near Rome, in Italy. The taste of the Italians was antigothic in all the arts, and these printers of Subiaco very shrewdly made their types conform with the taste of their Italian patrons, producing a handsome type face which has both Roman and Gothic characteristics,

A B C D E F G H I J K L M N
O P Q Qu R S T U V W X Y Z &
$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r s t
u v w x y z ct

A modern reproduction of Nicolas Jenson's famous roman types, first used by him in 1470. This sixteen point size is very nearly the same size as was used by Jenson. The figures are not Jenson's (who did not use Arabic figures or the caps J and U). Neither is the capital R his, which in this modern rendering is cramped and inferior. Otherwise the example does justice to Jenson's handiwork. The series as now made is known as Cloister Old Style, recut by Morris Benton.

a compromise between two orders of design, which has been named "humanitarian." In 1469, John and Wendelin of Spire became the first printers in Venice, then the foremost commercial city of the world. They made and used the first types of pure Roman design. In the following year, 1470, Jenson, having established himself in Venice, began to print with his famous, unsurpassed Roman types. His Roman font and a Greek font on the same body sufficed him until 1475, in which year he began to use his exquisite Gothic type face, cast on two bodies. Gothic types continued to be preferred to Roman types everywhere, except in Italy, until early in the sixteenth century. In Germany Gothic types still continue to be preferred to the Roman, which the Germans quite properly call "antiqua." Upon the appearance of Jenson's great Roman type design, it was accepted as a model by many printers until the close of the fifteenth century. We show a specimen of types which are close copies of Jenson's type face, both in size and design. Early in the sixteenth century the fashion changed to the order of types, known by us as "old style," an order which originated in France, and is popular with us today under the name of "Caslon Old Style," one of its variants. William Morris' "Golden" types, known in America as "Jenson Old Style," were supposed by him to be based upon the Jenson types of 1470, but Morris completely misapprehended the great original, as a comparison of our specimen with the Morris types will prove. Bruce Rogers based his beautiful "Centaur" types very successfully upon the original Jenson model, and Frederic Goudy's "Kennerley" is of the same school of design, though by no means a copy. There are no Gothic types now made which even approximate in beauty those of Jenson, so we are unable to present an example of current manufacture which might prove Jenson's mastery of this order of types.

After the passing of the last generation of those who had abandoned their pen process of making books for the new time saving type process, the work of designing type faces and making matrices for printers fell into the hands of a limited number of the printing fraternity. Jenson, in 1479, sold matrices to a rival printer, who advertised in his books that they were

*We refer to the true Gothic types and not to the types ignorantly called "Gothic" by American typefounders, most annoying of all typemakers' misnomers.

printed with Jenson's types. A little later we find records of sales of types between printers, and doubtless there were many more of such transactions of which we have no record. During this transition period, in which printers began to be less fortified by actual art training in lettering, plain and decorative, the sales of matrices were more frequent than the sales of types, because almost all the printers were equipped with typecasting apparatus. It was not until about 1510, thirty years after Jenson's death, that Claude Garamond became the first to establish typefounding as a separate business, yet, while he sold types, he gained his chief revenue from the sale of fonts of matrices and the occasional sales of fonts of steel letter punches. Probably in Garamond's time the printers in and adjacent to Paris found it more convenient to buy types than to make them, but elsewhere the difficulties and uncertainties of transportation made it safer and more economical for the printers to buy matrices and cast their own types. Thus the Plantins, the Elzeviers, the Aldine Family, the Giuntas, and other great printing families are known to have purchased matrices and to have cast their own types; and printers of lesser fame would have equally good reason for doing so. As transportation became safer and easier in Europe, through the spread of knowledge and ideas which printing was effecting, the business of making types grew until, after a century and a half had elapsed, printers gradually evaded the trouble and extra cost of making their own types. At the same time the making of presses and other apparatus and appliances for printers became specialized. When the printers were thus relieved from the burdens of making or supervising the making of their apparatus and implements, printing undoubtedly showed a decided improvement. This was the period of the rise of the Estiennes and the printers of Lyons contemporary with them, also Plantin and the early Elzeviers. The excellence of this school of printers continued for about a century, after which the whole art retrograded until the advent of the Foulises and of Baskerville in the middle of the eighteenth century.

Nicolas Jenson was born in 1420 in the village of Sommevoire, near the city of Troyes, in the department of Aube, about one hundred and fifty miles southeast of Paris. He served an apprenticeship to die cutting in the royal mint in Paris, and at the age of thirty-eight was master of the mint in the city of Tours. In 1458, as has been learned from an ancient manuscript preserved in the Library of the Arsenal in Paris, he was sent to Mainz, by Charles VII., to learn the secrets of the new art of printing, returning to Paris in 1461. In the meantime Charles VII. had died, and presumably his successor was not interested in the report Jenson was prepared to make. Apparently there was no action taken. After 1461 and until 1470 we know nothing of Jenson's activities, but undoubtedly in part, if not all, of that time he was preparing his apparatus and types. He established himself in Venice in 1470, printing four books during that year, continuing until his death in 1480. During those ten years he issued nearly two hundred books. Three eminent writers of that time praised Jenson's printing in their works. He was summoned to Rome by Pope Sixtus IV., who conferred upon him the title of Count Palatine, besides other rewards and privileges. That he found his printing and publishing profitable is gathered from an allusion to his riches by a contemporary eulogist, and more concretely by the terms of his will, in which he specifically bequeaths about 4,000 ducats, while leaving the balance of his fortune and his printing interests to a brother, as executor. Though not married, he was the father of three daughters and a son, for whom he made liberal provision, and also for their mother.

In 1479 Jenson sold matrices struck from the punches of his celebrated type designs, and doubtless cut by himself, to Andrea de Torresano, a prosperous printer of Venice, who eventually became the father in law of the illustrious Aldus Manutius. When using these types Torresano was fond of announcing that the book was printed in " the famous types of the master of the art, Nicolas Jenson of France." In 1480, a few months before his death, Jenson took as partner a printer known as John of Cologne. On September 7, 1479, Jenson made a will. In this document he provides for a monument, " simple and without ostentation," to be erected to his memory in the precincts of the Church of S. Maria delle Grazie, where he was buried. This church is not now in existence. He appears to have been unwilling to permit others to have the use of his cherished punches, which had made him famous in these ten years and which have assured to him forever a high place in the history of our art, for he gave them to a close friend to be preserved, but not to be used, even by the firm of which he was then a partner, and in which his heirs had a pecuniary interest. In our time William Morris and Cobden-Sanderson have given effect to precisely the same sentiment in the matter of the disposal of their letter punches. Morris' punches are in the British Museum and Cobden-Sanderson's repose in the bed of the River Thames. What became of Jenson's punches is not known.

As a printer, Nicolas Jenson was the greatest of those who divorced typography from the natural effort of the earlier pen taught printers to imitate their previous pen made effects, and whose work, when completed by the illuminators, had a tendency to the florid. Gothic types, especially when large, have a certain decorative effect in themselves, which was easily amplified by the illuminators. Jenson and his contemporaries in Italy established a new school of typography, in which clearness and simplicity were the predominant features. No printed book made prior to 1470 is so easily read as the first book printed by Jenson. In our time William Morris followed, in the main, the earlier school of typography, while Cobden-Sanderson and Bruce Rogers, both of whom have bettered Morris' inspiration, may be said to be to a noticeable extent of the school of Jenson, who permitted himself no ornamentation, relying solely upon the purity and beauty of his types, the just proportions of his margins and the careful adjustment of the types to the paper, or underlying color, effected by perfect spacing of the letters in the words and of the words in the line and of the masses in the pages. Without his beautiful types, Jenson's pages would have been accepted as technically good — very good — but with these masterly types we think it not extravagant to describe them at their best as sublime. Those who have not seen the best of Jenson's pages but who have had the advantage of studying Bruce Rogers' " Centaur " will there find in any of the undecorated pages a reincarnation of Jenson's work, with the added quality derivable from our superior apparatus and facilities for procuring better impressions than were possible in the earlier days of our art. Jenson, however, did not entirely divorce his printing from the traditions of pen made ideas applied to the new art of type made books. He left spaces in his pages for the insertion of pen drawn or illuminated initials. His truer disciples prefer the Jenson pages which have come down to us without the initials of an extraneous art.

So Jenson carried forward his glorious art. He was an inspiration to his contemporaries during his brief career as a printer, as he is today, more than ever, an inspiration to aspiring printers. He did all things well and many things splendidly. The master typographers of our own time hail him as a master second to none.

THE way to wealth is as plain as the way to market. It depends on two words, industry and frugality; that is, waste neither time nor money, but make the best use of both. Without industry and frugality, nothing will do; and with them, everything.— *Franklin.*

THE FOURTH ANNUAL DIRECT MAIL ADVERTISING CONVENTION

BY NOBLE T. PRAIGG
Director of Advertising, United Typothetæ of America.

WHEN between thirteen and fourteen hundred representative business men assemble in convention for the express purpose of discussing the printer's product, and its use as a business building force, the event should be significant to printers. There is inspiration for action as well as food for thought in the addresses made at the Convention of the Direct Mail Advertising Association, held at Springfield, Massachusetts, October 25, 26 and 27. Primarily the three day program was created to consider:

1.— What is the comparative importance of direct advertising — the printer's product — and the various other forms of advertising?

2.— How can direct advertising serve an even broader business purpose?

3.— What methods can be employed to make direct advertising more effective?

In a discussion of numerous topics which touched on one or more of these basic factors, innumerable practical suggestions were made and many illuminating experiences were recited, which afforded gratifying proof of the increasing appreciation of printed salesmanship in all commercial channels.

" There are three phases of solicitation represented by printers, only one of which is of special interest to the buyer of printing," said Ralph Starr Butler, advertising manager of the United States Rubber Company, New York. First, the printing salesman who asks for business on the bald basis that he " wants it." Second, the salesman who attempts to sell to one buyer on the basis of accomplishment for another. This form is interesting but not conclusive, in so far as the buyer's interest is concerned. But the third, he declared, was the method of selling approach to which the buyer reacts with strong favor — when the printing salesman presents a constructive thought in terms of the " buyer's " interest instead of the printer's desire to sell. " Printers need to make a careful preliminary study of the buyer's market," the speaker said. " How eager we are for ideas and how vital is our need for constructive service. There are only two means of promoting business, by the written and the spoken word. When the written word so tremendously amplifies and supplements the force of the spoken word, there can be no question of the importance of giving the written word the utmost care in preliminary thought and preparation."

In referring to one important problem in direct mail advertising, Mr. Butler also conveyed a strong hint to the printer, suggesting how " service " on the part of the printer can be extended in the interests of the buyer. "Advertising appropriations are constantly carrying a larger proportion to be devoted to direct advertising," he said. This means that men and firms who are using printed salesmanship, as well as men and firms who are producing it for the use of others, should spare no effort in the careful study of three things: First, mailing lists; second, better planned and more vigorous selling messages; third, better technique in expressing the message physically, in typography, art, color, paper, etc.

Charles Henry Mackintosh of Chicago, president of the Associated Advertising Clubs of the World, suggested another point which the creative printer might well consider to his own advantage. Mr. Mackintosh has just concluded a series of trips into rural districts. He declared that one of the great wastes in advertising is represented by the " dealer helps " which manufacturers distribute in standardized form and in large quantities. These manufacturers, however, in all too great number provide for the country district the same character of appeal which is created for large cities. In consequence, clothing styles, " atmosphere of illustration," and some of the scenes are highly inappropriate to the agricultural mind As quoted by Mr. Mackintosh, one small town dealer said, " If I should send out style books like that, my customers would think I had gone crazy." The speaker argued strongly for the production of two kinds of dealer helps on the part of the manufacturers — one type of appeal for the country, the other for the city.

According to Charles Koethen, manager direct advertising, The J. L. Hudson Company, Detroit, printed salesmanship used for a department store is of primary value only after the store has analyzed its territory and has fitted its printed appeals exactly to its customers and their needs. "Analysis," he said, " solves the riddle of sales resistance and is a strong factor in cutting wastes of circulation." The J. L. Hudson Company, the leading department store of Detroit, allots thirty per cent of its entire advertising appropriation to direct advertising, and applies this allotment carefully after charting its selling territory as to location of customers, their purchasing power, their " personality," their buying preferences.

One of the strong points made by Mr. Koethen was that the printer who seeks to render trustworthy and resultful business service should coöperate with his customer not merely in one time, individual mailing pieces, but also in respect to complete, consecutive, systematic campaigns.

A talk of almost dramatic intensity was the story of " How the USL Battery Company put over a successful campaign in 1921," as detailed by W. E. Brewster, advertising manager of the U. S. Light & Heat Corporation, Niagara Falls, New York. Here was a campaign started under the most inauspicious circumstances, but which recorded exceptional and profitable results. In the spring of 1921, the battery business was " sick." Distributors and salesmen alike were depressed because of lack of sales. But in the face of this situation, upon perfecting a new type of Ford battery, the U. S. Light & Heat Corporation planned a series of broadsides for distribution to garages, battery service stations, automobile dealers, accessory dealers and motor car manufactuers, which created exceptionally satisfactory returns. From May to October the company increased its distributors by twenty-five per cent. It increased its service stations by four per cent. From one mailing piece, which was a combination folder and window poster, the company received 411 replies. From another printed message there were received, during the first two weeks after mailing, 236 reply cards, the general results from the campaign coming largely from small towns throughout the country where previously salesmen had found most unsatisfactory selling conditions.

Thomas H. Beck, vice president of P. F. Collier & Son Company, New York, and vice president of the Crowell Publishing Company, set forth a strong argument for direct advertising as a factor of safety to take up the slack in selling. " Direct advertising," he said, " is so flexible and positive in action it can be prepared well in advance for later use when sales diminish. As the sales curve goes down, either generally or in any given territory, direct advertising ' shock troops ' can be mailed into the weakening section — and sales are brought back to normal." " It is easier to retain a relationship than it is to renew a broken one," said Mr. Beck, in arguing for the systematic use of direct advertising to carefully compiled lists.

Printers interested in rendering advisory service to their customers were deeply interested in the experience of John C. Sweeney, direct sales manager, International Correspondence Schools, Scranton, Pennsylvania. Mr. Sweeney outlined the fact that prospective students responded more favorably to the emotional appeal than to a material sales talk. The sales records showed that response was chiefly aroused when the



Prize exhibit of Kitson & Neumann at Direct Mail Advertising Convention, Springfield, Massachusetts.

prospective student was told about business advancement, a better home, more comfortable family life. A further suggestion to the printer lay in his declaration that ambitious men and women usually may be appealed to most strongly when the bills come in around the first of each month and the need for more money is emphasized. That, in the opinion of the speaker, was the time when the salesman might profitably renew or crystallize the interest of the prospective student. Inferentially, he paid tribute to the value of the booklet or the folder, speaking favorably of the " story form of sales argument " in removing doubt and creating a receptive mental attitude.

Retail stores usually fail in the successful operation of mail order departments because of lack of service, according to John L. Rogers, president, Rogers & Walker Company, Inc., New York, who spoke about " the merchandising principles of mail order selling." The alert printer who serves a department store operating, or planning to operate, a mail order department, can render a far reaching service based on this statement, in helping the store perfect its service by a broader use of printed messages both inside the store and for distribution among customers on its mail order lists.

Considering that mailing lists are of such vital importance in circularizing, whether the business is a printing business or any other enterprise catering to a wide circle of buyers, there is an important thought in the talk made by Norman I. Taylor, of William N. Albee Company, Detroit, who urged that the " market inventory " be made just as carefully as is the inventory of stock. Printers' mailing lists are too often created from sources of doubtful value. Following out Mr. Taylor's suggestion, the printer who seeks to make a mailing list that is error proof will not " scatter " his own direct advertising, but will build his list on the basis of character of product he delivers, the customer accounts he prefers, and the convenience of reaching his local selling market. Mr. Taylor compared the operation of a mailing list with the functions of a cream separator when making " a market inventory." He suggested that the general list representing all classes of buyers be " separated " into the " cream " of a base list, and the " milk " of a secondary list. Then he urged reseparation of the base list so that the man who has a product to sell may in reality develop three classifications from one list — actual prospects, possible prospects, and a general list worthy of " missionary work " on the assumption that at some time firms from this classification could be advanced to that of the second or first.

Frank G. Adams, sales and advertising manager, Storrs, Shaeffer Company, Cincinnati, told how the business of his company was being built up most satisfactorily through the use of printed salesmanship as its only advertising medium. He laid strong emphasis on the value of the local dealer as a distributor for printed salesmanship items furnished by the manufacturer, and said his company provided dealers with imprinted folders, booklets, mailing cards, etc., without charge. Before preparing each year's direct advertising campaign, the company " sells " it to all its dealers by distributing rather comprehensive portfolios showing the dealers in finished form all items of direct advertising which the company is planning to furnish.

J. C. McQuiston, advertising manager of the Westinghouse Manufacturing Company, Pittsburgh, referred to the necessity for considering three factors in the planning of printing: First, the use to which the printed item is to be devoted; second, its cost in respect to printing economies, in quantities, and in physical forms; third, the ease with which it can be transmitted, convenience of mailing, etc.



Booth of THE INLAND PRINTER at Direct Mail Advertising Convention, Springfield, Massachusetts, with Mrs. Clara J. Shepard, vice president, and Harry Hillman, editor, in attendance.

"There are just three foundational problems which every printer faces," said J. Linton Engle, president, United Typothetæ of America, and president of the Holmes Press, Philadelphia, in referring to direct advertising technique and the ability of the organized printing industry to render an increasingly valuable service. "These problems include," he said, "advertising and selling, production and executive management." He presented a strong statement outlining the exceptional services which the United Typothetæ has perfected, and referred to these as being of especial interest to all direct mail advertisers because through the international service and research departments the Typothetæ printer has access to scientific investigation and discovery. Thus he is better able to serve direct advertising buyers in the channels of both technique and business building.

New and changing problems are ever present for the direct mail advertiser, he pointed out, in respect to creating new appeals in the physical form of printing, insuring proper color harmonies or contrasts, typographically reflecting not only the words but the spirit of the direct advertising message, and so planning the entire unit appeal that it reaches its highest possibility for sales influence. He referred to numerous examples of Typothetæ printers, large and small, who had been able not only to render better craft service through the operation of their international services, but who have materially assisted their customers in originating and producing effective direct advertising campaigns.

Throughout, the convention was one of a thoroughly practical and helpful nature. Discussions surrounded every phase of the printer's activity, and speakers laid much stress on their own successful use of the printer's product in the advertising forms of catalogues, house-organs, broadsides, mailing cards, folders, circulars, announcements, etc.

At the conclusion of the sessions, the association elected the following Board of Governors and officers:

Board of Governors: George B. Hendrick, president of the Springfield Publicity Club, and publicity manager of the Fisk Rubber Company; Frank L. Pierce, manager mail sales department, Remington Typewriter Company, New York; Homer J. Buckley, Buckley, Dement & Co., Chicago; Charles R. Wiers, vice president and sales manager, De Long Hook & Eye Company, Philadelphia.

Officers: President, Joseph Meadon; vice president, Frank W. Hunt; treasurer, Frank L. Pierce; secretary, Louis Balsam.

A PAINFUL DISCLOSURE

A few years ago, more or less, a certain printer opened up his shop with a brand new equipment of type, presses and other machinery and a cozy office nicely furnished for business, and he and every one thought that he was bound for success and prosperity. He was a good printer, industrious, known in the community and well liked; and business came his way in abundance. Everything looked rosy. Shortly new equipment was needed to provide for the increasing business and it was purchased. It seemed he was on the highway to wealth.

About that time he was advised to install a cost system and run his shop on economic principles, but his reply was that he knew his business and what things cost, and that he was making money and paying as he went along.

Again, some three years later, his best friends tried to induce him to install a cost system and provide for the future by creating the necessary reserves to take care of depreciation, replacement, and interest. Again he refused and jocularly turned it aside with the remark: "Depreciation! Why, my plant is worth fully twenty-five per cent more than it was three years ago, and I don't owe a cent."

Things went on as usual and we lost sight of him by moving from that city, and we did not hear about him again until some eight or ten years later when we happened to be in his city and heard it announced that his plant would be sold at auction that day to close his estate. Out of curiosity we attended the sale and found that, though still presentable and usable, the plant contained the old machines and the office had lost that jaunty air with which it had started. The sale brought in just twenty per cent of the invoice value of the component parts, and inquiry brought out the fact that this was practically all he had left for his family.

After almost twelve years of hard work and desperate struggle against the conditions which his own blindness and self will had created he died. His estate was worth less than one-fourth of the amount actually paid in to start the business, and his family would have been better off if he had invested the money in some good securities and gone to work as a journeyman.

The auditors who closed his books found he had never paid himself any interest on his invested capital. Therefore, his family had been robbed of a sum which would have doubled itself at compound interest and amounted to more than eight times the amount they actually received. The books showed he had never drawn an actual salary, but was content with the apparent profits.

There are thousands just like him all over the country today. They are robbing their families to make low costs for their customers, and many of them will not be able to keep it up and will worry themselves to death. If you are one of them, take warning and begin at once to conduct your business on lines that will provide for the preservation of your capital and the payment of the interest upon it, as well as provide for the setting aside of a replacement fund to remove the necessity of dragging along with obsolete machinery and worn out material. You can not do this without a cost system, and the sooner you install one — the right one — the sooner you will begin to climb out of the depths and join the real prosperous men of your community.— *Bernard Daniels.*

IDEAS

Ideas are the spark plugs of business, but Decision and Action are the generators. To have no ideas is fatal to progress; to have a great many may be dangerous.

The men who have achieved are those who have selected one idea which promised success or satisfaction, and directed their aims toward the realization of that one, refusing the lure of many other possible plans which doubtless occurred to them.

It was said of George C. Boldt, who founded the Waldorf-Astoria Hotel in New York, that he might have been successful as an engineer, lawyer, artist, architect or musician. But he chose to become the father of modern hotels instead, operating upon the idea that the public will pay high prices for superior accommodations.

Cecil Rhodes placed his hopes and ability upon the development of the interior of Africa, and the Cape-to-Cairo railroad is one of the monuments to his perseverance.

Andrew Carnegie must have seen opportunities for making money in the development of other resources than steel, but he decided to stake his efforts on this one enterprise.

There are many men who are constantly evolving ideas which are as large visioned, as replete with potentialities as those back of the projects mentioned, but they no sooner begin formulating one scheme than they are led off by the allurements of another which fascinates them. They spend their time playing with ideas.

The idea producer is the motive power in business, the mainstay of progress; but the idea dabbler is a mental ne'er-do-well, dissipating his thought energy and leaving the world no further along than when he found it.— *The Proof, House-Organ of Rettew Printing Company.*

The Letter-Head

The Aristocrat Among
Office Stationery Forms

THE INLAND PRINTER
DECEMBER
1921

Barton, Durstine & Osborn
INCORPORATED

BD
Advertising

BRUCE BARTON
ROY S. DURSTINE
ALEX F. OSBORN

25 West 45th St. New York

Original in black and red on white stock.



W • E • HEGLE
Typographic Layout and Design
219 SOUTH FIFTH STREET
MINNEAPOLIS

Original in black only, on white stock.

L. A. BRAVERMAN · TOLEDO, OHIO
TYPOGRAPHIC DESIGNER



Original in black with ornament in light reddish brown, on white stock.

The Leighton Press

Printers of Advertising and Business Literature

516 Mission Street, San Francisco, California

Telephone Douglas 5380

Original in black and red on white stock.



KANSAS BAND ASSOCIATION

OFFICE OF THE PRESIDENT

Original in dark blue with ornament in reddish brown on tan stock.

ESKEW JOB PRINT PORTSMOUTH OHIO

A MODEST MODERN LITTLE PRINTSHOP OWNED
AND OPERATED by WILLIAM ESKEW

Original in black and red orange on gray stock.

HERBERT E. SMITH, President
JOHN ANDREWS, First Vice-President
J. FRANCIS FOWLES, Secretary-Treasurer



GEORGE KELLY, Vice-President and Director
S. E. HINCKLY, Vice-President and Director

OGDEN REAL ESTATE BOARD
2409 HUDSON AVENUE
OGDEN, UTAH

Original in green on white stock.

JOSEPH L. HERSCHMANN

PERIOD FURNITURE



625 SIXTH AVENUE

Between 36th & 37th Streets

NEW YORK

Original in black and green on white stock.

Pittsburgh Cut  **Flower Company**

Pittsburgh, Pa.

Original in dark brown and green on fawn colored stock.

Association of Employing Printers

of the City of New York

FLATIRON BUILDING, Broadway and 23rd Street

TELEPHONES 4383 GRAMERCY

New York

OFFICERS

G. Frederick Kalkhoff
President
George W. Green
Vice-President
Floyd E. Wilder
Secretary
Frederic C. Stevens
Treasurer

* *
*

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* *
*

Alfred E. Ommen
Counsel

* *
*

THE PLAN OF THIS ORGANIZATION provides for one general Association of Employing Printers in the City of New York to deal with all matters which affect the general industry, and for self-governing Sections to handle subjects of specific interest to each of the four natural divisions of the trade. Also for an Associate Membership of individuals and the affiliation of Allied Trade Organizations.

MEMBERS of the general Association are eligible to membership, without additional expense, in all Sections in whose special work they are directly interested.

DUES are levied by the general Association only and cover the expenses of each and every section. They are computed equitably on the mechanical equipment of each active member and are payable monthly in advance.

The BURLEIGH WITHERS COMPANY

Burleigh Withers - President
Frank H. Dillon - Vice-President
Fred Stearns - Vice-President
Hugh Carr McDonald - Secy.
George M. McCallum - Treas.

Advertising Illustrators

619 North Michigan Boulevard - Chicago

Telephone Superior 681

Originals of both these letterheads were in black and orange on white stock.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Novelty Through Unusual Use of Border

From the work of a good decorative artist the worker with type and stock borders and ornaments can, by watching closely, find many ideas which he can incorporate in his own work to excellent advantage. True, the freedom of the lettered headline, and the facility with which it may be accommodated to the allotted space by closer spacing of letters and otherwise, for while the work of the typographer remains pretty much within limited bounds, the ingenuity of the artist and his closer study of ways and means for creating attention attracting effects are ever bringing out interest arousing layouts.

It is not our contention that the several Premier advertisements incorporated herewith, which suggested the thought expressed in our opening paragraph, are strikingly new. It is



Fig. 1.

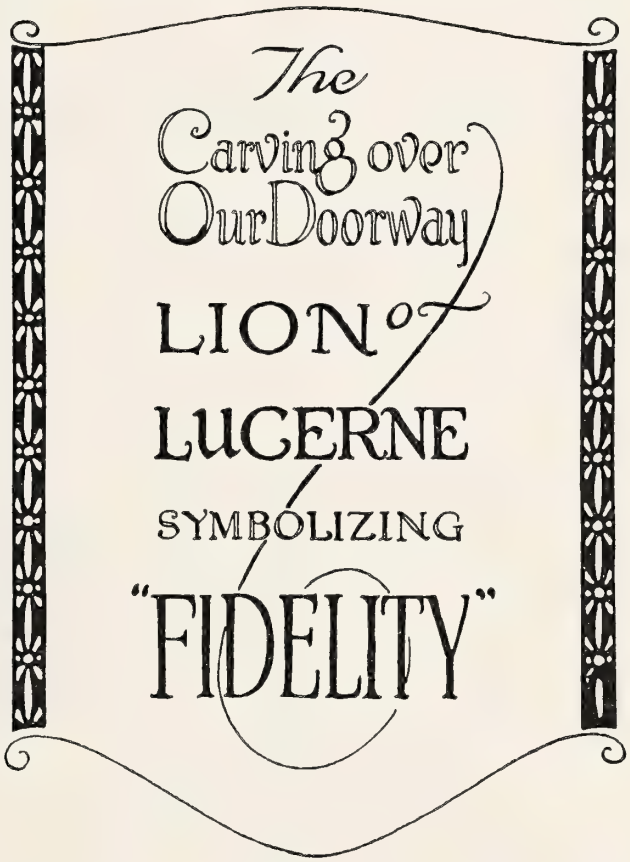


Fig. 2.

is possible only to a very limited extent with letter and ornamental characters of fixed size and shape. Odd shapes, curves in borders like on Fig. 1 and Fig. 2, which, by their distinction, create interest and attract attention, are also generally impossible in view of the absence of type equipment designed for such treatment and also in view of the mechanical requirements of makeup.

These, then, are the limitations in a general way. Otherwise the whole field of commercial decorative art is at the disposal of the typographer for study and adaptation. It is rich, too — the work of the decorative artist — in suggestions, not our contention that the designer of these advertisements originated the style of layout involved, the unusual use of border upon which we are going to comment. We only contend that similar layouts are but infrequently seen, and that, therefore, by contrast with the orthodox use of border they have considerable display force, for which reason we recommend their occasional adaptation in typework.

The idea, the first practical advantage, is in obtaining the *decorative value* of an ornamental border without taking up the space that would be required to accommodate the same border used all the way around the form. Fig. 3 illustrates



Fig. 3.

this particular feature better than any other of the series of magazine advertisements for Premier Salad Dressing. Even though this border in the original advertisement is only eighteen point, one can see that in the small 24 by 25 pica advertisement it would make serious inroads upon the white space of the display if used also along the sides. On another advertisement of this notable series the border was used along the sides instead of at top and bottom.

The next and, possibly, the dominating idea behind the unusual because infrequent use of decorative border characteristic of this series of Premier advertisements, is variety between the various units of the series as well as distinction between them and advertisements on which border is used in the orthodox manner. This plan makes each advertisement look different yet retain that effect of family relationship. The advertisements look like brothers, yet have features at variance such as brothers generally have which enable us to distinguish them. The value of repetition is obtained without monotony; the effect of relationship as between the different advertisements identifies them to the woman who has read the recipe in one and is looking for the next. Possibly, too, the similarity between advertisements is curiosity arousing.

In this light consider Fig. 4 and compare it with Fig. 3. Of course the details of the border in the first are different from the details of the border of the second, but there is a remarkable similarity in general effect. In the consistent use of the same illustration there is need of variety in the border treatment if the advertiser wants to make a second appeal to those women who did not respond to the first and who otherwise, being unimpressed by it, might pass up the succeeding advertisements.

At first thought it may appear that we contradict ourselves in thus recommending the same general practice to get friendly readers to read again that we do to induce those who are not impressed with the first to read the second. However, we do not stress this point as it is a matter more within the province of the psychologist to decide than in ours. It must be remembered, too, that the reader who is impressed and interested in one will watch for succeeding advertisements and will note the similarity on account of the stronger impression made upon her mind by the first one she saw. On the other hand, the woman who was not impressed by the first advertisement, or who was not interested in the recipe given, does not have so keen an impression of the characteristic features common in the different units of the series.

Fig. 5 is shown to demonstrate still further how the effect of repetition is made in this series of advertisements without the dangers of too great similarity or identity. This one would, of course, be difficult to adapt effectively in toto to typographical ornament, in view of the absence from the printer's equipment of ornamental material such as is used in the upper corners. However, Fig. 6, another member of the series, can as readily be applied to typework as Figs. 3 and 4, although, of course, square border units would have to be used at the top owing to the difficulties in makeup that would attend the use of the triangular units were they available.

Care must, of course, be exercised in working out such effects to insure that the rules used to complete the "border" are strong enough in tone to insure unity in the ensemble. The decorative border units should not be allowed to stand out like a red nose, detracting the attention of the reader from the copy and lessening the effect of its message.



Fig. 4.



Fig. 5.



Fig. 6.

Even an idea like that involved in the border of the Peck & Peck advertisement (Fig. 7) might be adapted to typographical work successfully only if skilfully executed and with decorative material of the right sort. In fact many possibilities along this particular line exist which it will pay the typographer to utilize on occasions. We say occasions because there are always dangers outside the beaten path, *far* beyond which it is seldom desirable to go in any respect.

PRINTERS' PROVERBS

"Take Time By the Forelock"

BY GEORGE W. TUTTLE

Time, like a mule, has one safe hold. If a printer should insist upon pulling the tail of a mule the coroner's jury could render but one verdict: "Suicide!" Many a business suicide results from tackling — or tickling — time in the rear.

Why not be on the line when the bell rings? Six men late only ten minutes each; one perfectly good hour smashed to smithereens! Why not start the business train on schedule time? No use to advertise for lost hours or moments! Hold the watch on the coign of vantage, the starting point, and the coin of profit will follow.

Yes, take time by the forelock but do not stop there; why not get in the saddle and ride? Why not hold the reins and not allow time to hold the whip hand on us? Why fiddle and fuss and fume in the morning when a bit of forehanded planning at night would have cut the tap root of worry, and then have greased the business railroad for an easy start in the morning? Have the day's work planned and mapped; profit goes a-glimmering when compositors and pressmen are given first aid in telling long stories and wondering what the boss wants started next.

Clean up one job at a time when possible. Why not make every motion count? Constant changes develop an insatiable appetite for time; they take sly nibbles at the profit column, sometimes they weaken it until it falls, and then the prophets of evil say: "I told you so!" Constant changes from one job to another may indicate careless planning and reckless promising — "Straws show which way the wind blows." Nothing like careful planning to make the road smooth!

Planning is always seven lengths ahead of worry and fret. As for *chance,* she is not even in the race. The things that happen to come out just right in the printing office are as scarce as the proverbial hen's teeth. Even the proprietor does not happen to be good natured; he plans to have a cheerful manner and a winsome way — trade-bringers, customer forerunners, for the printing office.

Careful advance planning will prevent the printer undertaker from burying us in the land of oblivion, with a bit of "good man, but no business in him" epitaphy. Vim, decision, plan and purpose, need to condense in the successful printer. If he is an optimist, and he can see the golden edges and the silver lining to every business cloud, so much the better if it does not handicap the common sense that every printer must have as a stabilizer lest he turn turtle in the business sea.



Fig. 7.

BUYING PRINTING*

BY R. T. PORTE

THE business of the Westcott Company was a growing one, but it had not yet felt the need of a purchasing agent. George C. Westcott, the president, was still able to keep track of the details of the business, and besides filling the office of president he was secretary, treasurer, office manager, credit manager and purchasing agent. The Westcott Company had been in existence only one year, and although sales were increasing, the profits for the first year had been disappointing. The company did a mail order business requiring a considerable amount of direct advertising, and in buying the printed matter Mr. Westcott experienced considerable difficulty. Mr. Westcott was not an experienced business man. He had taught in a country school, had sold tinware from a wagon, and had been a book agent. With his own savings and what money he could borrow he had started a small mail order business, and in spite of the owner's lack of capital and experience the business had grown steadily.

One morning while Westcott was discussing a business proposition with Sid Powers, advertising manager of the Bugher Chemical Company, a clerk came into his office to tell him that the supply of circulars was exhausted and that the new ones had not yet arrived from the printer. Westcott called up the print shop and received the same old apologies and excuses. The circulars would be delivered " tomorrow " without fail.

" How do you place your printing orders? " asked Sid, as Westcott hung up the receiver.

" Oh, that printer called on me when I started business and I've given him my printing orders ever since. But I'm thinking of having the work done somewhere else. I've never yet been able to get a job delivered when it was promised."

" How are his prices? " asked Sid.

" Usually, I've paid the bills as they were sent in, though on some of the larger jobs I ask for an estimate before he starts the work."

" Man, you need a guardian! " exclaimed Sid. " You certainly have a lot to learn about buying printing. Don't you know that the only customer a printer pays any attention to is one who gets competitive bids from several printers on every job? When a printer gets a job in this way he appreciates it. There's no fun in getting a job without having to fight for it. It's too easy. And look at the prices you have to pay. Let me have a look at the last bill you received. Hum! Just call up two or three printers and get their prices on this job. You can get it done for twenty-five to fifty per cent less than this. You've certainly been an easy proposition for that printer."

" Do you mean to say that printers would rather have work that they must bid against other printers for than have it handed to them without any question of price? " exclaimed Westcott.

" It does seem strange," answered Sid. " But why not prove what I have said? " Picking up the classified telephone directory he turned to the list of printers and made several pencil marks.

" Here are the names of five printers, George," he said. " Call them up and let them figure on your next job and see what results you get."

It was a month before Sid called again, and as soon as he entered the office Westcott began to relate his printing experiences. " You were certainly right, Sid," he exclaimed. " Jennings has been robbing me for over a year. You remember that job you advised me to get quotations on? Well, I got it done for thirty per cent less than I used to pay. I get quotations on every job now and nearly every day Jennings comes over to see if I have any orders for him. He is usually the lowest bidder. Four other printers have been calling on me, all anxious to quote prices.

" And, believe me, Jennings has been getting out the work promptly. I have only to threaten to take my printing elsewhere to speed him up. Your tip is going to save me several hundred dollars this year, and I need the money."

" Did all five of the printers call? " asked Sid.

" All but one," said Westcott. " The Martin Press hasn't made any attempt to land an order from me."

" Try him again," advised Sid. " Send him samples of your work to figure on."

" I'll do it. Perhaps Martin will do it even cheaper than Jennings does."

" Perhaps," said Sid, as he arose to leave the office. " He's a pretty decent sort of printer and it might be worth your while to get in touch with him."

Westcott again sent samples of work and asked for estimates, without receiving any reply.

About a month later a stranger entered Westcott's office.

" My name is Martin," he said, presenting a neat business card. " You have been sending me so many requests for estimates that I thought I would drop in and explain how I do business."

" Glad you called, Mr. Martin," said Westcott, extending his hand. " Sit down and we'll talk business. But I want to warn you that it's useless to try and get my printing on any ' cost plus ' scheme. I've been stung too often that way. The man with the lowest price gets my work."

" I don't blame you in the least," was Martin's astonishing reply. " But I want to explain my way of taking care of my customers' interests. I do not try to get all the printing in the city nor do I claim to be the cheapest printer. I do claim that I can be of such service to you that I will really save you money on your printing bills."

" Sounds interesting," agreed Martin. " But I've heard that line of talk before. However, I'm anxious to hear your proposition."

" My proposition, Mr. Westcott, is to help you increase your sales through printing. My business is to furnish ideas as well as printed matter, ideas which will make the printed matter you send out much more effective. You do a mail order business requiring a great deal of direct advertising — catalogues, circulars and envelope stuffers.

" Here are two of your folders. This one is eight pages, but I have here a dummy of a four page folder which would answer your purpose even better. I have changed the copy just a little to give it more punch.

" This is an office form or report, I should judge. I have examined it carefully and find it can be improved. Don't you think this arrangement is better for your purpose? I also happened to get hold of one of your envelopes the other day and found there was only one ounce of printed matter in it. You can send two ounces for one cent, and the extra advertising you could enclose would undoubtedly increase your sales."

Westcott was intensely interested. No printer had ever made a suggestion to him before, unless it was to advise him that a cheaper grade of paper would answer the purpose. But here was a printer not afraid to share constructive ideas of printed salesmanship.

" Here is a device I think you can use," continued Martin. " It is a combination order blank and coin holder for small orders. The order blank can be on one side and the hot stuff about your goods on the other. I have found that it is advisable to make it easy for the customer to buy. Order blanks enclosed in the envelope encourage the customer to

*Note.—This is the eleventh of a series of stories of the printers of Chiapolis. Copyright, 1921, by R. T. Porte.

order, and by leaving only space to fill in the name and address and a place to check the items wanted, orders will increase. One of the largest mail order houses in the country achieved success by just such methods, and it is always well to follow the example of successful businesses."

"You're the man I've been looking for," said Westcott with unusual enthusiasm. "I'm tired of the kind of printing I've been getting. Most of the work is carelessly done and the printed matter I've sent out hasn't produced the results I expected. Perhaps you can give me the right kind of service. Are your prices right and can you get the work out on time? Promptness is important in my business."

"It's easy enough to promise, Mr. Westcott," replied Martin, "but I have every reason to be confident that there will be no delays in turning out your work. I have the equipment to do the work and the best bunch of printers in the city on my pay roll. Every one is drawing more than the scale, and worth it. My satisfied customers include some of the largest business houses in the city, and I've never fallen down on a rush job for any of them."

"All right, then, let's get down to business. Here are some jobs I want immediately. I shall be glad to have any suggestions you may care to make."

They went over the samples together, and Martin made several suggestions for their improvement. When he had finished he said he would send over the prices that afternoon, as he never undertook a job without having the price agreed upon beforehand. While he would not bid on work against other printers, he thought it good business to have an understanding on the price before starting on the work.

In the afternoon Martin returned with his quotations. Westcott was startled when he compared Martin's prices with those he had been paying, but he told Martin to go ahead. Martin took out a little loose leaf book, explaining that he had gathered there considerable information about prices on printing, and that he always used these figures in quoting prices.

"Some day," said Martin, "this guessing on prices will be done away with. At the rate many printers charge for their work they can not afford the time to turn out a creditable piece of printing or give the customer the benefit of any of their ideas — if they have any. You must realize that service costs money, just like paper and ink. Some day printing prices will be standardized and the printers who can place brains and service at the disposal of their customers will be able to get business at even better than standard prices."

Two months later Sid Powers was again a visitor in Westcott's office and as usual the conversation turned to printing.

"You remember that printer, Martin," said Westcott. "Well, he finally favored me with a call and today he is doing every bit of my printing. The others haven't a look in. I can feel proud of every letterhead, circular or catalogue I send out. His printing gives class to my business, and his advertising ideas have boosted my sales. I can pay him more for my printing and still be money ahead. Do you happen to know him personally?"

"I should say I do," answered Sid. "He's done our work for years. I knew that eventually you would get tired of those cheap printers and you would be ready to do business with Martin. He's the best printer in Chiapolis."

"The *best* printer in Chiapolis! You're wrong, Sid. He's the *only* printer as far as I'm concerned."

Industry is not only the instrument of improvement, but the foundation of pleasure. He who is a stranger to it may possess, but can not enjoy, for it is labor only which gives relish to pleasure. It is the indispensable condition of possessing a sound mind in a sound body, and is the appointed vehicle of every good to man.—*Blair.*

EDUCATION AND CRAFTSMANSHIP*

BY HARRY L. GAGE

THE opportunity to give this talk is the result of a challenge of the standards of the printing industry in general and the U. T. A. in particular. It is my privilege to follow your officials on this program devoted to U. T. A. educational plans and to make unofficial and non-partisan comment. This is my challenge (and it will be denied by just one group of men). *If the printers of this country had been as alert to the need for sound craftsmanship as they have been for the need of business principles during the past twenty years, they would today be leaders instead of followers.* How many men in this room do not almost daily have a set of specifications thrust upon them? Why must we follow the formulas laid down by our customers, following meekly instead of leading proudly? What inspiration and what profit are to be had in the filling of prescriptions for printing? Ask that one group of men, that group who will deny my challenge. They will tell you why the printer must not, should not and never could lead, why he must follow and why they are perfectly content if he merely follows intelligently. Who are these haughty dictators who make mere mechanics of us, who make us work on materials of their choosing with methods that they indicate? Who, but the tribe of advertising men, the whole race of them, agents, advertising managers, typographers, and designers galore.

It is a rash thing, these days, to speak harshly of advertising men. To damn them collectively invites a libel suit. But I reserve full rights to be candid about certain types of advertising men, meantime hastening to emphasize that our servitude today is no sly trick on the part of these advertising gentry. When the printer wouldn't or couldn't produce craftsmanship, the advertising man did the next best thing. He hired designers, and illustrators, and type sharks, and he studied papers, and inks, and processes — and, over and above all, he studied how to fit them into his problem and then how to sell them to his client, which was just good business judgment on his part. Since he had taken this initiative, the printer was merely one more servant. The printer filled the specifications, and received day wages for the job.

This is not a plea for you to hire a copy writer and start a service department (poor, done to death word, "service"!). I want to emphasize not the condition, but the cause, and the cause of the lack within the printing industry of those things which the advertising man has supplied in order that he might sell the printed product and make it more effective.

During the twenty years that the advertising fraternity have been pre-empting the printer's initiative, the printers have been busy with their costs and business methods. Admitting that today all too many small shops, and perhaps some big ones, have neither cost keenness nor craftsmanship, the big bulk of our industry has been vitalized in its business methods at least during the last two decades. And we have been 9-H'd into a state of mind wherein mechanical equipment and mechanical procedure in terms of hour costs and maximum output have so far dominated our collective viewpoint that we even try to sell on that basis.

A friend of mine in the paper business tells me how printers come to his office looking for work. They wax eloquent about their presses and their typesetting machinery and all their mechanical resources. But when the advertising men swoop down upon him he hears that his business is doomed to early death unless they can double spread it for him, hither and yon, at many kopecks per double. When they have outlined their campaign, whatever happens to be left in the budget

*The substance of an address delivered before the convention of the United Typothetæ of America at Toronto.

may be used for direct advertising. Then they tell him how to use printing in terms of its possibilities, of its quality, of its selling force. "And, Gage," says he, with profane adornment for emphasis, "if the printer had kept pace with these advertising men in selling and the selling use of craftsmanship, there wouldn't be enough presses, linotypes, or any other machinery in the whole country running twenty-four hours a day to meet the demand for direct advertising material."

Now, let us shy away again from the service department proposition, although those of you who do it know how well it pays. This is an inquiry into the cause. Why did the advertising man begin to write his own prescriptions for printing? Why are the ranks of free lance designers and advertising typographers continually growing? There was a time when the advertising agency existed only to buy and sell space. When it was called into consultation on direct advertising material it found precious little coöperation on the part of the printer. Didn't the printing industry actually drive the advertising man to dig up his own craftsmanship? It certainly did — and all the abuses that have crept in, all the loss of initiative, the actual degradation of the printer in the little round world that has been covered by the Gothic word *truth* — all these have come to us because our industry wouldn't grow apace with the advertising men. We can 9-H mighty prettily when we will, but where is our craftsmanship?

Now, there are many of you who probably do not directly feel the controlling hand of the advertising man. Your product is not direct advertising or you deal directly with the consumer. You jog along as comfortably as business conditions will permit, manufacturing your printed product in modern, well equipped plants, with every detail of your business organization carefully considered. But where is *your* craftsmanship? Are you prepared to meet the condition which a steady improvement in public taste brings, an increasing demand for design and workmanship in every article in modern use? Are you practicing the Graphic Arts, or are you manufacturing printing?

I have deliberately disregarded the glory of old traditions and the inspiration which lies in good work well done. This is an appeal purely to your selfish motives, sung to the tinkling of the coin of the realm. If you fill prescriptions, yours is the apothecary's tithe — the doctor's fee goes elsewhere. If you permit low standards of craftsmanship to prevail in your plant and in your industry, you are handing the coming generation a decaying lemon.

As a challenge to the members of the U. T. A., how many of you have ever protested the reversed and incorrectly designed cap "U" in the display line on your organization letterhead? How many of you feel satisfied with the lithographed tin sign that is supposed to mark and dignify a Typothetæ shop? These are just two pertinent, or impertinent, questions that might open a debate on Typothetæ standards of craftsmanship. But I have been cautioned that youth causes: (a) A sudden rushing in where angels tread lightly; (b) Billy Sundayism and equal evangelistic fervor; (c) Lack of conviction on the part of the audience. This advice has come via the public prints from one who has for many years guided me safely.

No further indictments of U. T. A. standards, therefore, at this time or place, but let us sum up certain points that must be obvious to every eye that can peer over the edge of a 9-H sheet.

First, the printing industry has lost prestige through lack of craftsmanship.

Second, the printing industry has lost untold dollars through lack of craftsmanship and salesmanship.

Third, accompanying stagnation in craftsmanship has been an appalling lack of provision for the perpetuation of our craftsmen — the training of apprentices and journeymen.

What is the answer to this entire situation? It lies in your educational work and in the standards which you will recognize and support for your organization and for your individual plants. You must, therefore, give your Committee on Education the most enthusiastic backing. You have always been loyal to them. You must be loyal even "until it hurts."

Your Committee to Improve the Standards of Printing seems to have put in rather a passive year. If you would have standards of craftsmanship you must act collectively as well as individually.

The program which has been outlined for you will accomplish wonders if it has active support. Your schools can do a great work if you enable them to live up to the standards of true craftsmanship. Education and Craftsmanship — the one impossible without the other — our industry must have them both. The United Typothetæ of America has started a great and constructive work. But the organization itself is not a great steam turbine propelling our handsome craft. The craft is a picturesque old Roman galley. Your organization is the rudder sweep and we are all galley slaves, not one of us can drop his oar.

Education and Craftsmanship — ignore them and you will see your business stagnate. Work through education to re-establish craftsmanship and your reward will come, first in dollars, and then in as much more than dollars as your inspiration will be able to measure.

FOR MORE ORNAMENTAL TYPE FACES

To the Editor: San Diego, California.

The plea of J. D. Gustin, of Hamilton, Illinois, in your August issue, for more ornamental type faces for use in commercial printing, will, I feel sure, find many printers in a similar frame of mind, for since the disappearance of all competition in typefounding in America we have had to take what we could get in type designs, which have become so intensely standardized that there is but a small choice left.

Included in my typographical collection is a copy of *Harpel's Typograph,* published in Cincinnati in 1870, and which was the "Printers' Bible" of those days. It is a marvelous exposition of the state of the printing art at that period, with its shaded, cameo, skeleton and rustic letters, and its curved brass rule, curved type line and bronzed work. The presswork is faultless, but of course the text is entirely obsolete according to present day standards, and the book is merely an interesting curiosity now, with its quaint specimens of all kinds of jobs.

I also have Bruce's Specimen Book of 1882, nearly as large as Webster's Dictionary, and containing hundreds of specimens of fancy types, including the most wonderful scripts, running up to 116 point in size. The Bruce foundry, since its establishment in 1813, always ran heavily to fancy types, and by the way, the Batavia (N. Y.) *Times* has some of the Bruce ornamental job type series which have been in use in that office more than a hundred years! I wonder if any other office can equal this record!

I also have business cards printed in Illinois more than seventy years ago on the thin glazed board much in vogue then. Some of these cards have half a dozen styles of type, and they make a much better showing than many of the present day.

So I say with Mr. Gustin, let us have some more fancy type faces. Clark Alberti.

INCONSIDERATE

"Now look here, Johnson, this man is doing double the work you do."

"That's what I've been telling him, sir; but he won't stop."—*The Christian Register (Boston).*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

To Remove Dried Ink From Rollers

A Kansas printer forgot to wash his press rollers and wants to know what will remove the ink after it dries over night. He does not want to use lye except as a last resort and appeals to us for advice.

Answer.— Secure a pint of crude carbolic acid from a drug store and wash the rollers with this liquid. Allow it to remain on the rollers and plate to permit it to cut the varnish. It should loosen the ink sufficiently to permit it to be washed off with gasoline. If the crude carbolic acid is not available inquire in a paint store for a varnish remover. This liquid, which is very inflammable, should loosen the hardest ink. It is sold under the name of Adelite.

The Use of Zinc in Tympan

A Michigan pressman writes: "Recently I saw a platen pressman place a thin sheet of zinc under the tympan to bring up the type without making the impression show on the reverse side of the stock. Is this a custom now with platen pressmen? In the late eighties, as I remember, we were taught to build up the form with underlays and overlays of different thicknesses until the form gave an even impression before putting the final 'squeeze' to it. Is the piece of zinc used for a quick make-ready? Does it not cause the type to wear out more quickly?"

Answer.—The use of a thin sheet of zinc, brass or celluloid under the top sheet enables the pressman to secure a sharp print. Usually it is placed under the bottom sheet until the form is made ready and finally is placed under the top sheet. It does not harm the type, in fact it prevents the forming of a matrix due to heavy impression on long runs, thus saving the type. In a quick makeready, a thin sheet of rubber is used a few sheets down in the tympan.

Vignette Plate Has a Worn Edge

A New York platen pressman submits a square finished halftone portrait and a vignette plate showing a harsh edge and asks for advice regarding improving the appearance of both plates. He also asks for titles of books an aspiring pressman should read.

Answer.— If you can not get a light edge on the vignette plate it may be due to a worn condition of the edge. In such a case send the plate to the engraver and ask that it be hand tooled, which will give a softer effect when made ready. We recommend that you read "Practical Suggestions on Presswork" and "The American Manual of Presswork," these being among the best books dealing directly with the general procedures of presswork. However, you should not stop there. Read about the manufacture of paper and ink. Learn how engravings and electrotypes are made. Keep in touch with all the mechanical phases of the printing art. Having acquired a thirst for knowledge relative to your trade you naturally will strive and will excel as a worker.

In printing a form with a square finished halftone like the specimen you submitted you will secure more satisfactory results if you have a good overlay made, and then when the form is made ready carry the ink as near normal as possible. Do not add any more of the drier than recommended by the inkmaker. The use of a heater which turns the thermal rays directly on the face of the freshly printed sheet is helpful. On short runs of high class work it is not desirable to back up at once, as it will invariably cause offset. The gray effect in the ink is due to using too much reducer. It thins out the ink and it does not cover so well. It would probably have been better to double roll the form and carry a trifle less ink. Offset is unavoidable if too much thin ink is carried. Ink that has been reduced will not be as strong in color as before the reducer was added. It is better for you to depend upon a good overlay and a suitable ink that will not be reduced too much. If you do much halftone work communicate with the various firms making mechanical overlays, for it is no longer considered practical to use hand cut overlays.

To Determine Printing Qualities of Plates

A Pennsylvania manager of an advertising department writes: "Is there any way to determine the printing qualities of a halftone cut, or electro from halftone, before it is put on the press and made ready? We feel if before putting a cut on the press it were possible to know positively how it will print we printers could save our customers and ourselves a tremendous lot of money and ill feeling. Another point comes to my mind — we have often spoken of halftone black. Is the term halftone ever applied to blue, brown or other colored inks? We know splendid printing results have been obtained in halftone printing from colored inks, and if these inks are not termed halftone inks how would one determine their adaptability to halftone printing? Still another question, is the printing quality of enamel book papers affected at all by the color of the paper? In other words, should the impressions be just as clear and clean from the same halftone when used on a colored paper as on white of the same grade?"

Answer.— To know just how a halftone plate or electro will print on the stock used for a job you should have the engraver submit you a proof on the stock in question printed with its regular ink. Usually the engraver furnishes a proof on proofing paper pulled on a Washington hand press and inked by hand roller with engravers' black, a high grade of ink. Of course you never use such ink, and the plate is not rolled three or four times by hand, so you do not receive a proof that is taken under regular printing conditions in a pressroom. Hence, when a customer views his printing and compares it with the engraver's proof he wonders why the contrast is sometimes unfavorable to the product of the pressroom. The various pigments used to produce inks of varying colors are ground in mediums of different degrees of tackyness. For example, a bookbinders' black is ground in a very heavy varnish, and as a consequence the relative quantity of pigment to vehicle is greater than in a thin ink, such as a news or common book ink. A thin ink is ground in a thin varnish, hence it contains

relatively less pigment. A halftone ink is usually used on a soft paper, that is, a grade of stock having a surface more or less resistant to pull. If you tried to use a bookbinders' black in printing on either an S & S C book or an enamel stock you would find it would cause the peeling of the surface where the solids or middle tones of the plates were impressed. This may suggest to you the reason for the common term used to designate halftone black. A job black or a job red could be used on halftone plates, provided the surface of the stock is sufficiently firm and does not peel. However, as a rule this grade of ink, if used for halftones on soft paper, must be softened by the use of reducers, or, still better, by the addition of a softer ink. The dealer in printed matter will find considerable satisfaction reading a book on the manufacture of printing ink, as it gives him an insight into the way an ink is prepared for use and the need of different bodies or degrees of tenacity of the medium in which the pigments are ground. Enamel stocks of equal weight and price should print alike, regardless of color. Of course, white stock brings out more contrast than colored and may show a difference on this account. The printing qualities, however, should be alike on all colors.

To Prevent Column Rules Cutting

Harold A. Schertzer, Wilkinsburg, Pennsylvania, submits a very neatly printed letterhead design consisting of a sunken panel in which a conventional line engraving of a Washington hand press is printed in gray, with a text letter S in gold bronze. The letter accompanying this specimen reads as follows: "I have read the first article in your section of the November number of THE INLAND PRINTER with considerable interest. On account of your failure to state the nature of the type form, I am taking it for granted that the form referred to consisted of linotype slugs, with which I also had the trouble of column rules working up. Although the form I had was not a full size newspaper form, I believe the solution of the Wisconsin gentleman's problem will be the same. My remedy is as follows: When all lines are justified to their measure, or when the form is all made up and locked up and a column rule works up, it merely means that there must be inserted at the side of the rule a strip of cardboard about one-quarter of an inch wide. This strip is pushed down until it touches the press bed. In my case the workup was due to linotype slugs wider at the top linewise than at the bottom. At a glance this method will be seen to be economical in that it does not mar any type material. The thickness of the cardboard necessarily depends on the condition of the faulty type. A few experiments will easily determine what thickness of board to use. In cases of cuts that are 'top wide' this same method will prevent spaces working up in adjoining type matter."

Newspaper From Australia

A copy of the *Daily News,* published in Bundaberg, Queensland, Australia, is received. The copy is a reprint of a memorial number issued incidental to the dedication of a monument to the soldiers of that city who fell in the Great War. The paper is well printed, the large halftone plates being especially commendable.

To Lower Fire Risks in Printing Plants

The following communication is received from the president of a large Canadian printing concern: "Have you any data available regarding the use of carbon tetrachlorid for washing forms of type prior to distribution? We know from a few experiments that it cleans the type thoroughly, but we should like to have answers to the following queries from some person with experience: Has it any deleterious effect upon the type? Will it clog up the faces? Is any saving in insurance premiums effected which would counteract the excess of price of this article over, say, benzine? Is it in general use in any large plant, and with what results? In the use of this article would the commercial quality be sufficiently effective, or would it be necessary to use it chemically pure?"

Answer.— Some years before the Great War the writer made an investigation regarding the use of carbon tetrachlorid for printers' use. The details were embodied in an article in the Pressroom Department of THE INLAND PRINTER. Among the points that would interest printers are the following: The fluid is a perfect solvent for printing ink. It is not inflammable. When mixed with gasoline in proportion of forty to sixty it renders the gasoline non-inflammable and does not alter the value of the gasoline as a cleaning agent. It does not harm composition rollers or type. It is not in general use in printing plants. From what we have learned it appears that in the commercial form the liquid is used principally by dry cleaners, and in its pure form in fire extinguishers in buildings and for protection of automobiles from fire. In Chicago the high cost of the fluid and the necessity of buying it in steel drums containing one hundred gallons, at 12 cents a pound, makes it a difficult matter to substitute it for gasoline in printing offices. The underwriters of Chicago place so many restrictions on the use of gasoline that very few fires occur in printing shops. Where it is used around presses or for cleaning type in composing rooms, special gasoline cans are used. These have safety spouts with strong springs to keep them closed, rendering the use of gasoline fairly safe. Five gallons is about the largest quantity allowed on the premises. Usually it is placed on a shelf outside a window.

PAPER MAKING IN HAWAII

A considerable tonnage of paper is now being manufactured in this territory and the prospects are for this industry becoming one of importance here. At present there is a single mill and but one class of raw material, bagasse, which is the cane after the sugar has been extracted. Experiments are being made with pineapple residue or waste.

The mill is located at Olaa plantation, on the Island of Hawaii, a couple of hundred miles by water from Honolulu. While this is one of the large plantations in quantity of sugar crop, it is not notable for the amount of cane grown per acre. On the Island of Oahu, where is located Honolulu, a vast quantity of bagasse is available. Much of it at present is used for fuel, being automatically fed into the furnaces and saving crude oil.

An unusual, not to say original, diversion is made of Hawaiian paper. None of it goes to print or wrapping, being used in agriculture. The large sheets are placed in cane and pineapple fields as a mulch, or covering. It holds moisture, retaining its body and weighting all weeds to premature and certain death. In practice the pineapple is of course above ground. The spear of the sugar cane pushes itself through the paper and there is no interference whatever with its growth.

As the season closes the paper becomes part of the soil and has some value as fertilizer. It is at first held in place by stones. This system or idea application has proved to be of marked economic worth. Natural growth is assured and the heavy expense and labor of weeding is entirely eliminated.

Naturally no effort is made to bleach this paper. It is quite dark, has a very fair fiber, and is about the thickness of, say, sixteen ply card.— *Ed Towse, Manager, Mercantile Printing Co., Ltd., Hawaii.*

HE MIGHT HAVE KNOWN IT

"On my last voyage," a young sailor remarked, "I saw waves forty feet high."

"Get out!" cried an old sailor. "I was at sea for fifty years, and I never saw them that high."

"Well," the young sailor retorted, "things are higher now than they used to be."— *Ladies' Home Journal.*

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Louis A. Braverman, Toledo, Ohio.—The specimens recently sent us are consistent in quality with those we have received in the past from The Caslon Press, which means they are inferior to none.

Joe W. Short, Ottawa, Ontario.— Specimens of typographic display, for the most part direct advertising, are of the very best quality. The service of a designer and plan man of your caliber should be worth a great deal in a consultative way to any advertiser.

the large halftones required closer and more careful retouching than they received, but this fault is not serious.

Flanigan-Pearson Company, Champaign, Illinois.— Quite generally the work is of excellent quality, although the choice of colors for printing the certificate issued to the Stadium Captain is not as good as it might be. The ornament, printed in gold over the solid panel in orange, is indistinct and appears "mussy." This is all the more regrettable

colorful effect is desirable on a label, and on such work we acknowledge the propriety of going farther in the use of brilliant colors than ordinarily results in the most pleasing and agreeable effect. Plainly, the original printing, where only the inner rule of the border and the ornament are in red, is the more agreeable to the eye. Plainly, too, the word "Brandy," as printed in black therein, has greater strength than it has in the second printing, where it was printed in red. It is a fallacy to consider a



Fig. 1.

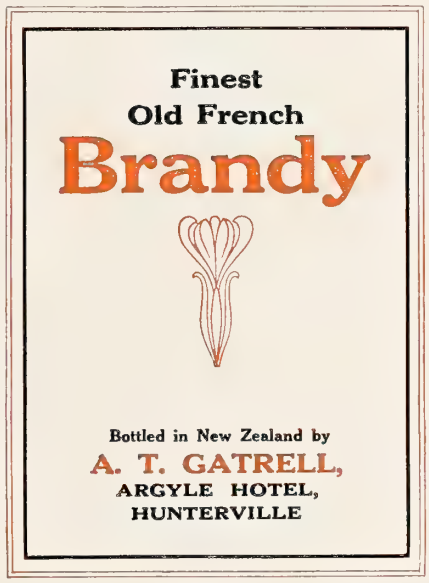


Fig. 2.

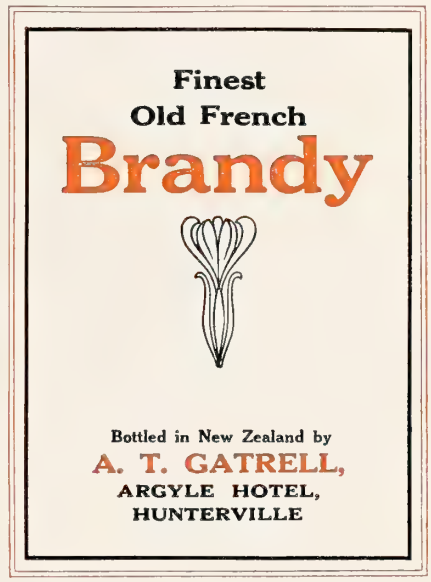


Fig. 3.

Figs. 1 and 2 are bottle labels sent by John Cardwell, of Wanganni, New Zealand. Fig. 1 is Mr. Cardwell's first proof, which the customer rejected because the design did not contain enough color to suit him. Fig. 2 is the way the label was printed, and Fig. 3 is our suggestion for a compromise. Read the review on this page for particulars.

J. E. Foster & Son, Portland, Maine.— *Rule Inklings* for October is the handsomest house-organ we remember ever having seen printed in only one color. It is handsomer than the other issues sent only because of the fact that the cover is more interesting and more attractive. The same high grade Caslon typography is found in all editions. Our compliments on such clean cut and beautiful display and body composition as characterize your publication.

H. M. Parker, New York city.—Typography on the several specimens of advertising for C. Wolber Company is well arranged and displayed. While our choice would be a lighter face of type than the New Caslon, we must admit that the tone is weakened proportionately by the soft colors used, blue violet and brown on the folder "From Bricks to Broadsides," and blue violet and yellow on the blotter "Moulding the Opinion of the Public," thus resulting in a good appearance.

Kenfield-Leach Company, Chicago, Illinois.— Your book, "Printers for Big Business," is impressive and creates a very good opinion of your plant. Buyers of "big" printing will certainly recognize in the showing made of your equipment an organization in control that is capable of the largest work. That is, of course, what you have set out to influence them to recognize. The simple, yet unusual cover design is cleverly lettered. If there is a flaw in the work it is in the fact that

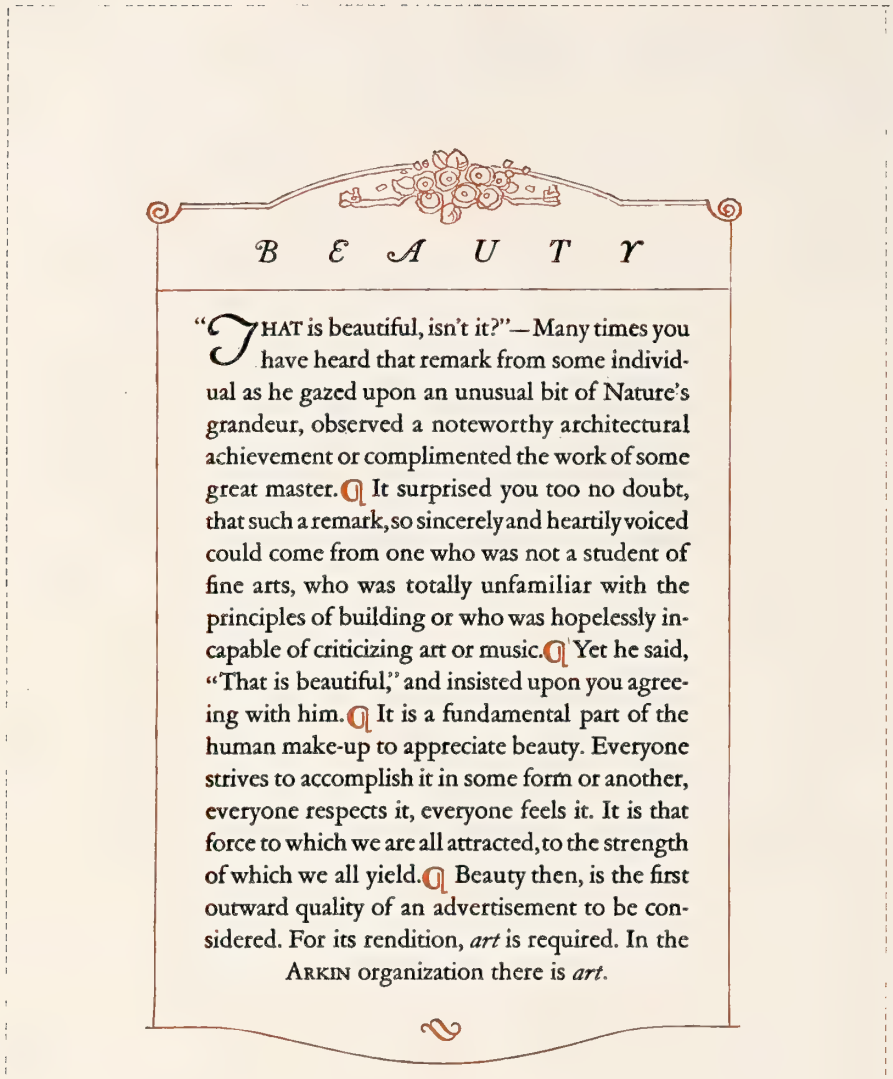
in view of the fact that the design and typography are first class. By battering some of the old style Caslon characters, and by setting them out of alignment, a very good suggestion is given of the typography of Colonial days. The card should have been a trifle larger, we think, particularly as the design appears to have been reduced too much.

Haywood H. Hunt, San Francisco, California.— Your work continues remarkably fine, an interesting feature being the clever use of the Outline Shaded Caslon. It gives variety, and in excellent fashion both from display and artistic standpoints in limited use with Caslon Old Style and other plain roman type faces. The various advertisements have considerable "class." Among the ordinary run of newspaper ads. such display will get the attention and make the best impression every time. There are few typographers, if any, who use such a variety of types so uniformly well as you do, either alone or with other types. In fact, your type displays all but literally talk after they have made a mighty good impression.

John Cardwell, Wanganni, New Zealand.— Your work shows the results of your painstaking and interested efforts, for design and display are good throughout. The faults, where they exist, are largely in the type used. Improvement could result only in the use of more pleasing type faces. The two printings of the "Brandy" label for A. T. Gatrell bring up interesting points. Certainly a

line is strengthened through printing in red, particularly when there is so much red in the design as in the reprint, where, because of its extent, red becomes the "ground." The advantage of red in giving display strength is in the contrast it affords when few lines, or parts, are printed in that color. In tone and strength, hence "carrying power," black is far stronger than red or any other color. Our idea of printing this form — if the customer insisted on more red and was not satisfied with the first arrangement, which is the better — would be to follow the second printing except as to the ornament, which we would print in black. With this ornament in black, as shown in Fig. 3, the word "Brandy" in red has greater prominence because with black below it as well as above better contrast is provided. The script in the statement for Dr. Pridham does not harmonize with the roman therein. The Tudor and Cheltenham Bold Extended, used in another form, clash because of their great difference in shape and design, and that particular form is also crowded. The illustrative ornament on the card for the Caledonian Concert does not look well with type. There is too much rulework and paneling in some of the specimens, notably the covers, "Rules of the Springvale Golf Club" and "Wayzgoose." The remaining specimens are O. K.

V. Jacobsen, Auckland, New Zealand.— While the drawings for the two posters of the music house are not altogether of pleasing technique, the general



Beauty through the skillful handling of Garamond type

In this folder by the Arkin Advertisers Service, Chicago, Illinois, the typographic treatment of the essay is in thorough keeping with the subject. The original, 6 by 9 inches in size, printed in light orange and black on the beautiful Strathmore De Luxe ribbed stock, is one of the handsomest pieces of typography we have ever seen, which is saying a good deal.

design of the posters is impressive. The weakness of the lines in giving form and action enforced the greater than necessary number of them. Line drawings should not be burdened with too much line, and the intricacies of shading with a pen are difficult of accomplishment. The drawings do not bear evidence of the work of a professional artist. The poster for Challen Pianos is especially good in design, in fact, it is quite impressive. Even though the drawing is faulty in the respect mentioned above it is excellent in so far as the conception of the idea is concerned, as it is also in draftsmanship.

THE JACKSON PRESS, London, England.— All the specimens in the consignment sent us are of good quality, while some are indeed excellent. Your letterhead and envelope, featured by a bright red "bled" border, are striking, interesting and pleasing. The package label, too, is of outstanding merit, as are also the leaflet, "With John W. Jackson's Compliments," and the ticket to the concert given by pupils of St. Mary's School, printed in light blue on white stock. The stuffer, "Proof," in light blue and medium brown on India tint stock, will carry a quality message wherever it goes. Our compliments are extended on your fine work, and the hope is coincidently expressed that we may see more of it.

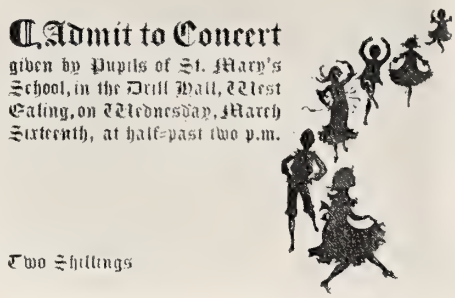
ONE of the most beautiful examples of fine typography we have examined in months has been received from the Arkin Advertisers Service, 422 South Wabash avenue, Chicago. The text is a short essay on "Beauty," which is the title, and it goes to show that the sense of appreciation of the beautiful is a fundamental part of the human makeup. The page is set in the new Garamond type, with pleasing and appropriate decoration. It is reproduced. Certainly it is a creditable thing to incorporate so much real art in so simple a form of type display.

TRIBUNE PRINTING WORKS, Wisconsin Rapids, Wisconsin.—The production of a book such as "The House Builded Upon a Rock" in a small town plant — a "small town plant" only in the sense that Wisconsin Rapids is not a big city — is an achievement. Artwork, typography, presswork and paper are of the very best quality, thoroughly in keeping with the best metropolitan standards. In fact, of all the booklets and other advertising matter issued by Chicago banks which we have seen — and we have examined much of it — we recall only one piece that matches the quality of "The House Builded Upon a Rock." The production of such a book is not only assurance of your capacity to produce large work, but large work of the very best quality. The other specimens sent are not so extraordinary as this book, yet they are equally good in relation to their various functions. They are of such nature that the fine treatment given this book is not essential to results.

GEORGE W. KINNARD, Pittsburgh, Pennsylvania. Specimens are excellent. The house-organ, *The Mallet*, is decidedly attractive. The Bodoni typography is legible and pleasing, especially in view of the large size used and of the ample margins on the page. The only thing we do not like about the book is the hand lettered title on the first page. This is crudely designed, possibly the result of an effort to get distinction. Distinction, of course, is gained, but it is obtainable with better designed letters. Outside the point mentioned with reference to *The Mallet*, the only fault of consequence in any of the specimens sent us is that the initial on the card for Frank Lutty, Master Pressman, is too large. The color effect on this card — gray for border and initial block, orange for the ornament used as a dash beneath the headings as well as for the letter of the initial block, and black for the type — is delightful. Possibly the gray is a trifle light, the orange, too, for the most agreeable effect, in fact, we should prefer a less brilliant effect.

MIDDLETON PRINTING COMPANY, Waxahatchie, Texas.—The pink blotter, featured by an oval monogram and a dot border, is very attractive. The choice of a rather strong pink for printing the border and ornament was very good, especially in view of the fact that the stock is a lighter pink. The typography in black holds the tone from becoming too warm. The blotter, "Pictorial Printing," is likewise of good quality. While the letterhead for the Watson Cotton Seed Company is well displayed and arranged, and is given a pleasing touch by the blind embossed border, the introduction of the single line of Copperplate Gothic in the Caslon display has the effect of a blemish. Of course, a certain emphasis is given the line by the change of face, but it is not more emphatic than a change of face within the bounds of harmony would have been. The illustrated four page letterhead for the Chamber of Commerce is impressive, and the large italic used for the main display on the first page makes the design emphatic to a great degree.

E. E. ADAMS, Brantford, Ontario.— Glad to hear from you again, old typo. friend, and to have the pleasure of going over and admiring your work, which has ever been in quality's front rank. The folder announcing the inauguration of the plan department (under your direction) of The Hurley Printing Company is a beauty, and it is striking, too. The colors are excellent. Why, however, reverse the "P" in the monogram trade mark device? The type on the inside pages may be a trifle large "for looks," but My! how it forces you to read it! The Golden Jubilee book for the Brant Avenue Methodist Church is also a beautiful piece of work, the cover of dark blue stock — with its wide decorative border printed in gold and its robust

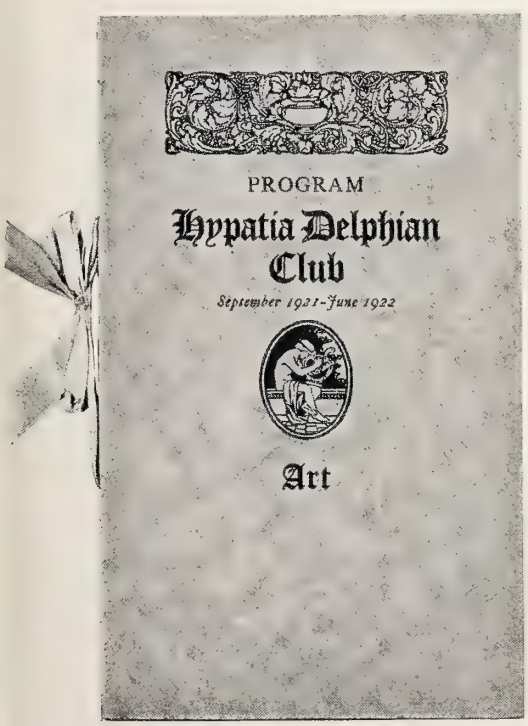


Printed in light blue on white stock, the original of this ticket from The Jackson Press, London, England, is a beauty. Printed in black it would not be half so attractive, which goes to show just how important is the selection of a color for printing. We doubt if in any other color than the light blue the effect would be so good.

typography printed, apparently, in bronze blue — makes a rich and striking, yet wholly dignified and artistic, appearance. Needless to say, the "inside" is of a high standard, too, and equally needless to say, the numerous specimens we do not mention are also of excellent quality, except, of course, and as you doubtless realize as well as we, the card of McKenna, Limited, announcing the association of Mr. Marcel LeMat. As set in Bookman capitals, closely set and closely line spaced, this card is mighty hard to read and is also uninviting to the eye.

Houston-Hill Printing Company, Arkansas City, Kansas.— Even the laundry list is attractive. In contrast with the ordinary specimen of that modest and generally shabby form, this laundry list is a delight to the eye. It goes without saying, therefore, that Houston-Hill booklets, folders, letterheads, etc.— forms done well by many printers who let laundry lists and such go through with a lick and a promise, and a hope that they'll get by — are excellent. Judicious taste in the selection and use of type is supplemented by good color harmony. When, in addition, the stocks are of excellent quality it goes without saying the work is of the best quality. The outstanding specimens in this latest collection are the program for the Hypatia Delphian Club, the letterhead for the Kansas Band Association and the invoice for The Oklahoma-Kansas Wholesale Grocery Company.

Albert Schiller, New York city.— Display pages in two colors for the Premier and King feature syndicates and the International Feature Service, are impressive, pleasing and legible all the way through. The great similarity between Goudy Bold and Cloister Bold in their general effect, although they differ considerably in details, is demonstrated by the fact that both are intermingled in these pages and yet at first glance no suggestion is given of two faces being used. Both are admirable bold face series, in the opinion of the writer the finest bold romans that have yet been brought out. With such handsome types in use type display is certain to be good if the arrangement is along simple lines and if common good judgment is exercised in the selection of points for emphasis and in emphasizing those points. In other words, such types do not require help in the form of ornate borders, etc., to make a good impression. However, nothing here stated should be taken as being in the least depreciative of your part. The common good judgment alluded to is, first of all, and unfortunately, quite uncommon. It is a talent, the result of study, experience and effort. You demonstrate your ability by the



Here is a rich looking booklet cover from the plains of Kansas, where the Houston-Hill Company, of Arkansas City, is doing a consistently high grade of work. The oval ornament was in orange and the remainder of the design in black, light brown Sunburst stock being employed. The ribbon was yellow and harmonized very well with the stock.

Begin NOW *in your newspaper*

"MY MARRIAGE PROBLEMS"



ADELE GARRISON'S NEW PHASE OF THE GREAT SERIAL CLASSIC

"Revelations of a Wife"

WHEN we say Adele Garrison's brilliant serial, running in newspapers throughout this country for more than five years, numbering its readers by millions, has reached *classic* heights, we mean just that. Can you think of any other work of literature, art or entertainment that is so eagerly looked for day after day as this *great heart story of married life?*

And this is why: The problems faced by the characters in Adele Garrison's absorbing novel are the deep questions of human life affecting *every* home. The drama these characters play —their emotions, their joys, their sorrows—Adele Garrison brilliantly, tensely and humorously analyzes, making each reader feel their basic truth. Thrilling, vibrant, *real* people *live* in its chapters. Each instalment—six every week—is crowded with *action.* Not only women, but men respond to the truth of its incidents, so delicately and helpfully told.

Entering the sixth year of its serialization—and never so successful, never so gripping as now—"Revelations of a Wife" has conclusively demonstrated its circulation-*making* and circulation-*holding* powers. This *classic* of newspaper serials not merely promises to duplicate its success in your territory; past performances *guarantee* these benefits for *your* newspaper.

If you have not enjoyed the great circulation benefits of this serial classic, now is your chance to start the new phase which begins September 29.

WRITE OR WIRE FOR TERMS

KING FEATURES SYNDICATE, INC., NEW YORK

Reserve this proved circulation-puller Now!

Albert Schiller, of New York city, sent us several of these page circulars, all of which are equally handsome and impressive. The Goudy and Cloister bold face types are so attractive that the commonplace effect which results from the use of the average and ordinary bold letter is not apparent with these handsome faces in use. On the contrary, their beauty adds materially to the attractiveness of whatever work they are employed on. The Goudy Open makes a display line emphatic without overblackness.

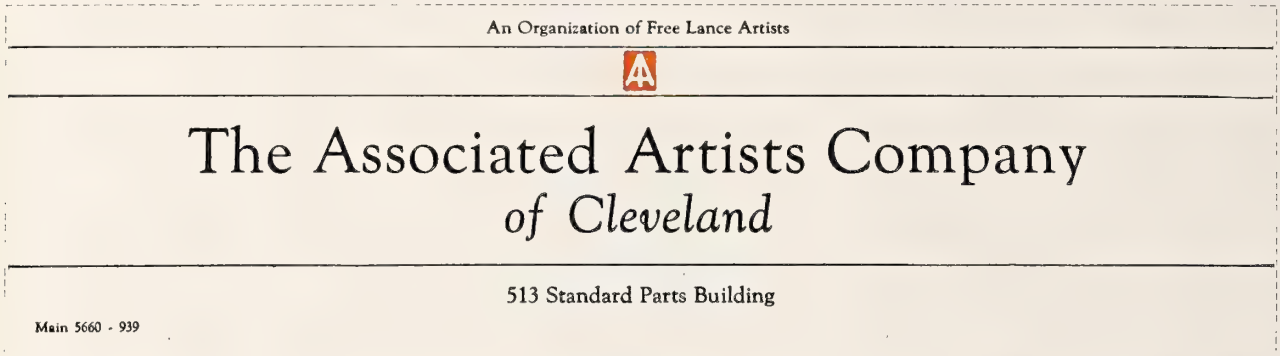
fact that you recognize, appreciate and know the beauty and force that exist right in a good type face and that you realize greatest beauty exists in simplicity of form. A characteristic page of this series is reproduced.

Bradley Print Shop, Montclair, New Jersey.— First of all let us state that much of the responsibility for the displeasing appearance of your work lies in your inferior and inadequate type equipment. Practically all the specimens are set in Copperplate Gothic, capitals throughout. While on certain classes of work, notably professional cards and stationery, where there is little copy, this face of type is acceptable for the reason that an appearance approximating that of engraved work can be secured, its usefulness is limited, therefore its use should be limited. The fact, too, that Copperplate Gothic is not an attractive face should cause its use to be restricted to the limited field mentioned. Announcement cards like that for the introductory talks at St. Luke's church should be set in roman lower case, except, of course, where the character of a word requires capitalization, for the sake of legibility. In Copperplate Gothic — all caps, of course — such a mass of matter is uninviting to the eye and is difficult to read. While it is a fact that this series is extended and requires spacing in conformity, and wider than usual word spacing is desirable, there is no excuse for such extraordinary wide spacing between words as we find on the printed circular letter for the Montclair Rifle Club. What good type can do may be impressed by the fact that most of the forms you have sent us would be reasonably pleasing as arranged if an attractive letter like Caslon Old Style had been used instead of this sans serif style. There is also considerable room for improvement in the presswork.

The Odebolt Chronicle, Odebolt, Iowa.— The work you have sent us in such wide variety indicates consistent maintenance of high quality. Possibly the most attractive specimen in the lot is your own letterhead, which shows what can be done toward attractiveness in the simplest of forms when the type face, the ink and the paper are applied and selected intelligently. The simple type design of three lines, without ornament of any kind, looks decidedly pretty when printed in the deep brown ink on the light yellow stock. Of course the type faces — Outline Caslon upper and lower case for the name of the paper and the address line, with small Caslon Old Style caps for the name of the editor and owner — have a lot to do with the pleasing appearance of the form, for if it were set in a displeasing type face the beauty of the effect of ink and paper would be largely overcome.

W. T. Wilkins, Hamilton, Ontario.— The letterhead for Hughes & Wilkins would be better, we think, if the main type group were lowered about eighteen points and if the monogram device, printed in tint beneath the type impression, were centered in the group instead of being set high and extending out of the design. Of course we do not like the

combination of extended Copperplate Gothic with Engravers Old English, as those two styles have nothing whatever in common as to design. However, the excellence of the general design would offset this weakness to an extent. Why, however, ought there be anything to overcome with good qualities? Designs limited as to copy, like a letterhead, can be set throughout in one style of type, the long way so that it would harmonize with the card to better advantage, or that, in view of its shape, you did not make the card of a shape to overcome this ill effect. Of course, we do not like the extremely extended block letter used for the main display or the fact that the remainder of the type, while of the same character, is of condensed shape. Of the several printings in different color ity in every respect. Particularly interesting is the booklet, "Follow the Lead of Leading Banks," which contains reprints of numerous interesting and effective advertisements prepared by Edwin Bird Wilson, Incorporated, for many of America's leading financial institutions. Another handsome book is the one entitled "Concerning the Service of the Rutherford Trust Company," which embodies the


An Organization of Free Lance Artists

The Associated Artists Company
of Cleveland

513 Standard Parts Building

Main 5660 - 939

Letterhead by Henry Nidermaier, of Cleveland, Ohio, who, with The Associated Artists Company of that city, is turning out a mighty fine grade of typographic work.

with which difference in size will supply all the variations of emphasis required. The consistent use of the silhouette illustrations on all the office forms is a good idea. It gives each and all of the forms a close relationship in appearance, by reason of which the advertising value is in the long run increased through repetition.

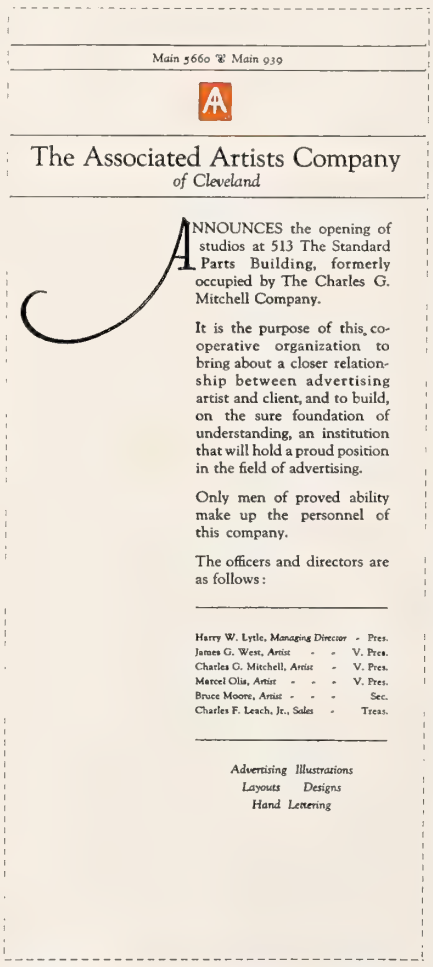
HENRY NIDERMAIER, Cleveland, Ohio.— Excellent! Every specimen is a gem. The cover, "Investment Service," in orange and gray on deep green stock that has a laid effect, is a delight to the eye. The stationery forms for The Associated Artists Company set in light Goudy are artistic and interesting. No better work is possible, especially when the beautiful typography is supplemented by such high grade presswork. The specimens mentioned are reproduced on this page.

CHARLES M. SCHWINN, Burlington, Iowa.— Your work is very good indeed, particularly in so far as display and arrangement are concerned. There are type faces that we like better than Artcraft, although it is a very good face for general display work where a medium tone is desirable. Of the two arrangements of the letterhead for the Acres-Blackmar Company, different only in the position of the monogram panel, we like the one in which that panel is in the center of the type group, first, because it breaks up the solidity of the type and, second, because it materially reduces the space on the sheet taken up by the heading. Printing in full tone and tint of blue is pleasing; that is one of our favorite combinations. Striking design and strong display are characteristic of the other forms, all of which are of excellent quality except the small proof envelope printed in green and red. The fault with this form is the use of two series of type that do not work well together for the reason that they are different in shape and design. Presswork is equal in quality to the typography.

TRIBUNE PRINTING WORKS, Wisconsin Rapids, Wisconsin.— The folder, "The Price Bugaboo," is an attractive piece of printing and is, besides, very good publicity. In it the assurance of a fair and honest price is made by reference to the operation in the plant of the Standard Cost Finding System. Likewise the lowest price consistent with quality is said therein to be assured by "modern equipment, expert workmen and a comparatively low overhead." The impression one will gain is a good one, the copy being a reasonable and businesslike statement that will appeal to business men. The blotter entitled "Hank," the operator of the cutting machine in the *Tribune* plant, is also a good one from both printing and advertising standpoints. The point is, of course, that Hank, being a good and careful cutting machine operator, insures that the *Tribune* product will be nicely and evenly trimmed and will have square margins, and it is a good one. This method of personalizing the different operations in the printing plant, is, we think, a good one, as it puts over the central idea in a refreshing way by the human interest appeal.

SCHNEIDER PRINTING COMPANY, San Antonio, Texas.— In a general way the business card featuring the oval monogram is pleasing. It is unfortunate that the oval monogram is not turned combinations we like best the one in which the rules and oval panel are printed in the light blue, but in which the telephone number in large figures is printed in the dark blue. The light color of blue is too weak for these figures, hence the printing in that manner is not so good as the other. The orange, while striking, is too prominent, hence we prefer the one in which the decorative features are in terra cotta. This latter treatment is probably as good as the one of the writer's choice, mentioned first, and is better where blue is used for the type than where green is used for the type matter.

THOMSEN-ELLIS PRESS, Baltimore, Maryland.— Printing specimens sent us are of the highest qual-


Main 5660 & Main 939

The Associated Artists Company
of Cleveland

ANNOUNCES the opening of studios at 513 The Standard Parts Building, formerly occupied by The Charles G. Mitchell Company.

It is the purpose of this, co-operative organization to bring about a closer relationship between advertising artist and client, and to build, on the sure foundation of understanding, an institution that will hold a proud position in the field of advertising.

Only men of proved ability make up the personnel of this company.

The officers and directors are as follows:

Harry W. Lytle, Managing Director - Pres.
James G. West, Artist - - V. Pres.
Charles G. Mitchell, Artist - V. Pres.
Marcel Olis, Artist - - - V. Pres.
Bruce Moore, Artist - - - Sec.
Charles F. Leach, Jr., Sales - Treas.

Advertising Illustrations
Layouts Designs
Hand Lettering

Folder page to be used as a stuffer, by Mr. Nidermaier

good qualities of beauty, dignity and refinement, essentials indeed in the publicity of a bank. "The Ideally Furnished Home" appeals to us because of the combination of good taste and display effectiveness in the advertisements, while the folder, the title of which is a blind embossed design containing your firm name and address inside a floral panel, and which contains a sentiment taken from an advertisement in the *Literary Digest* giving sound advice to workers, is beautiful. A good design, blind embossed on antique white stock, is about the most attractive thing in the printing line, according to the idea of the writer. This one of yours is especially good because the design is so attractive and the embossing so well done.

BARTON, DURSTINE & OSBORN, New York city. — Your booklet for Francis H. Leggett & Co., a prospectus of the Premier Salad Dressing campaign in national magazines, and designed to assist salesmen in selling that article, is an attractive and impressive piece of advertising. Design and typography are of the highest order of excellence throughout and the national magazine advertisements, therein reproduced, will stand comparison with the best that go into the high class magazines used in the campaign. In them illustration, ornament and typography are combined in a way that compels attention and invites a reading. Another notable specimen in the collection is "Better Copy and More of It," a booklet containing as text a talk made by Mr. Durstine at the recent Atlanta convention of the Associated Advertising Clubs of the World. Specimens not here mentioned are the equal in quality of those that are reviewed and bear impress of the fact that Barton, Durstine & Osborn is an advertising firm which has proper regard for the value of good design and printing, a department in the organization which is under the direction of W. Arthur Cole, for a number of years one of America's leading typographers.

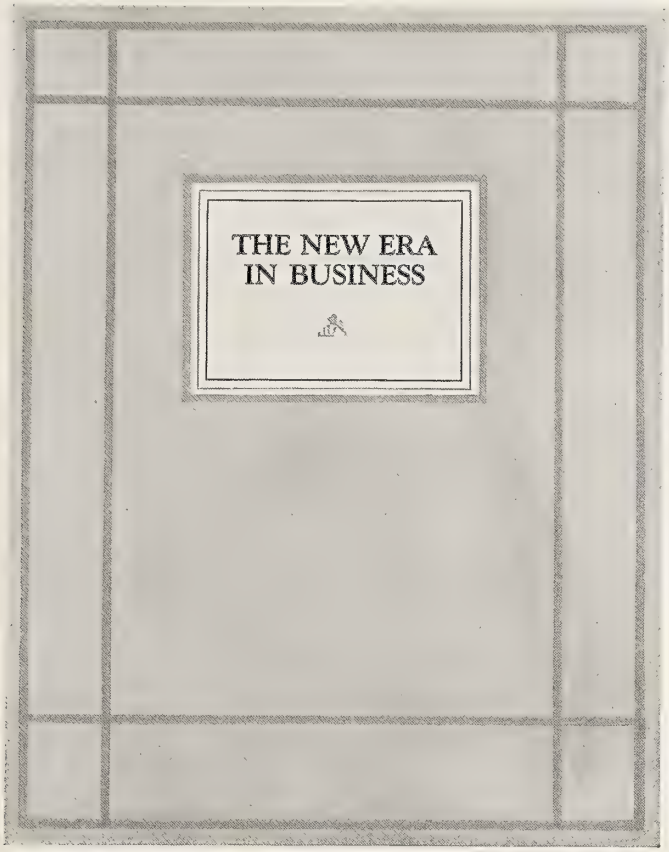
THE PATRIOT PRINTERY, Clay Center, Nebraska. — On the whole the samples you have sent us are satisfactory, although in no respect anything above the average run of ordinary commercial work. Your red inks are too dull and are of a purple hue, whereas to be used well with black and blue as generally employed by you the red should have an orange cast. A bright red orange by reflecting its complement, blue, in the black gives the black a gloss that is pleasing, likewise it adds to the beauty of the blue by intensifying it. A lake red does not have those qualities. The title of the folder for George Briggs & Son contains too much red, especially in view of the fact that the blue used for the smaller type is all but a tint. In employing colors in typework — especially bright and strong colors such as red, yellow, etc.— remember this: "A little color adds a luster, but too much color is offensive to the eye." The *Patriot* letterheads are interesting and unusual in design. The faulty red, however, detracts from the appearance of both of them, and we do not like the handling of the word "The" in the one set in Pencraft. The monogram ornament should have been placed somewhat lower and the article "The" set straight across instead of in a circle around the top of the oval

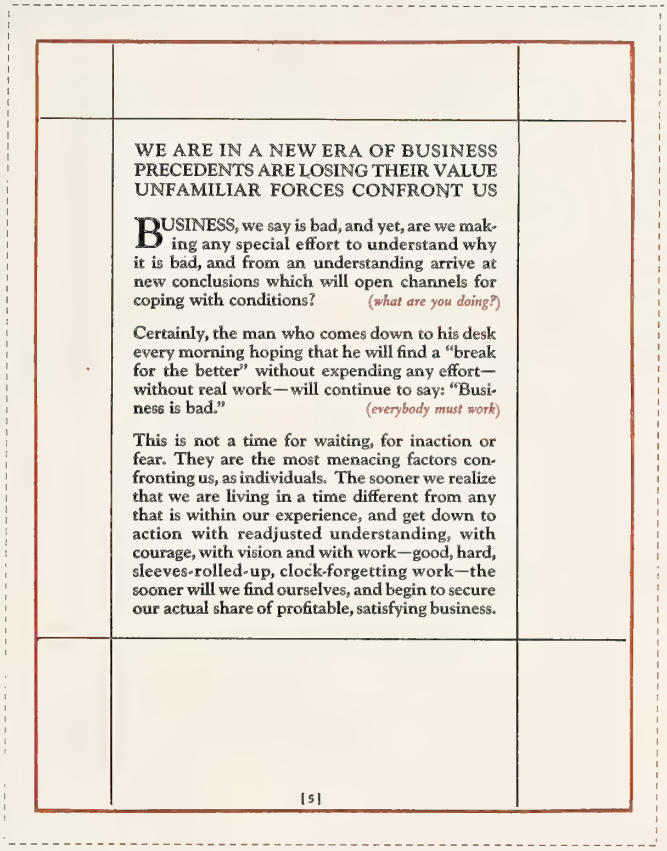
panel. The package label is subject to improvement, especially in the lower panels where the matter is set closely in italic capitals and is therefore confusing. Here the red used is not so bad, for the reason that the other color is green, with which a red of a purplish hue is satisfactory.

W. E. Hegle, Byron & Learned Company, Minneapolis, Minnesota.— All the specimens you have sent us are of fine quality, many of them are quite characterful, too. Particularly interesting are the booklets, "The Story of the Linography, a Business Romance," and the "McDermott-Wilser Company." While of widely different character, one being refined and dainty and the other robust and decorative, they are of uniform excellence. The booklet, "An Announcement," for John W. Thomas & Co., is also of excellent quality. Although the plain typographic cover of this booklet is in strong competition when compared with the drawn covers of the others mentioned, it holds its own quite well. Good design, attractive type faces and a most pleasing color combination, brown on buff cover stock, are the qualities that give it outstanding merit.

One of the handsomest and at the same time most interesting books we have examined for some time comes this month from that truly great printers' organization, Rogers & Co., Chicago. The title is "The New Era in Business," and, as you would guess, the book discusses the present condition of business. The writer manifestly has as keen a grasp of his subject as the craftsmen of Rogers & Co. have of their respective duties in connection with the production of the finest quality of printing. Rogers & Co. are in a small group entitled to be called the best printers in America, therefore in the world. Presswork is perfect, stocks and colors are faultlessly used, and the robust Goudy Bold used for the body forces its attention on you and delights you with the apparent ease of reading. The richness and beauty of the book are all the more remarkable in view of the fact that good but not expensive paper is used for cover and text.

George W. Kinnard, Pittsburgh, Pennsylvania. — Typography is excellent. Display, while in good taste, is forceful, and the body matter in all the specimens is inviting and easy to read. The circular for Barker, Duff and Morris, the body of which is in that remarkably fine face, Kennerley, and the display in Goudy Bold, is an unusual combination of strong display effectiveness with beauty. It is also a rare combination of the two qualities which good typographic display must possess, attractive force and interpretative power. Possibly, although we are not quite sure in our own minds, the initial is slightly too large, that is, it would supply sufficient ornament and act just as efficiently in taking the eye to the beginning of the text if it were smaller and the decorative effect would not have been weakened thereby. The letterhead for the General Underwriters, Inc., is dignified and pleasing in appearance as well. While the announcement of the addition of Mr. Hoyle to the Stuart staff of experts is pleasing, as any form in which the delightful Forum caps are used is bound to be, there is quite too much matter for a consistent capital letter treatment. We mean that while the appearance as a composition is pleasing, the matter is hard to read and looks harder to read than in reality it is.




WE ARE IN A NEW ERA OF BUSINESS
PRECEDENTS ARE LOSING THEIR VALUE
UNFAMILIAR FORCES CONFRONT US

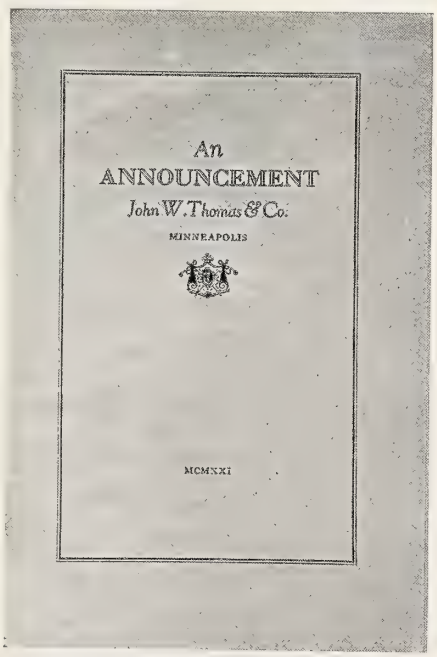
BUSINESS, we say is bad, and yet, are we making any special effort to understand why it is bad, and from an understanding arrive at new conclusions which will open channels for coping with conditions? *(what are you doing?)*

Certainly, the man who comes down to his desk every morning hoping that he will find a "break for the better" without expending any effort—without real work—will continue to say: "Business is bad." *(everybody must work)*

This is not a time for waiting, for inaction or fear. They are the most menacing factors confronting us, as individuals. The sooner we realize that we are living in a time different from any that is within our experience, and get down to action with readjusted understanding, with courage, with vision and with work—good, hard, sleeves-rolled-up, clock-forgetting work—the sooner will we find ourselves, and begin to secure our actual share of profitable, satisfying business.

[5]

Cover and initial page of text from a handsome booklet by Rogers & Co., Chicago.



Attractive, though plain, typographic cover by W. E. Hegle, Minneapolis, Minnesota. The printing was in brown on buff colored stock.

Earl Rose, Lexington, North Carolina.— Specimens are of average quality, in fact as good as is necessary, considering their character and the purposes for which they were produced. The "Opening Sale" circular for Craver Brothers is effectively displayed and well balanced, wholly interesting and effective in appearance. The ruled specimens are characterized by good joints and nice alignment. Far too many printers, realizing little opportunity exists for the attainment of pleasing effects in work of this nature, let it go with a lick and a promise, so it is refreshing to find one who puts the best that he has in even this class of work. Most of the letterhead specimens are good, but the one for the chiropractor, Dr. McCullough, is not at all professional in treatment and it is, furthermore, displeasing and inharmonious. The three type faces do not have anything in common as to design, and the style used for the two main lines is, in addition, of different shape, which aggravates the lack of harmony in style. Ornament features the card for the Foster Pottery Company entitled "If thou faint in the day of adversity thy strength is small." Since the ornament is incongruous and displeasing, and since it detracts so materially from the prominence of the type, it is unfortunate that it was used. A spot of ornament like a spot of color will enhance the appearance of most printing, but the effect is the same in both cases when it is overused. The same fault is apparent in the cover or title design for the senior class exercises of the local high school. The type is reduced to the faintest whisper by the predominance of the ornament.

Edward C. Sterry, Jamestown, New York.— Our compliments on the booklet, "The Cow and the Thistle," a printing concern's wholly unusual and informal announcement of the institution of a complete publicity service. The format and design are as interesting as the idea and the copy, which is built around the idea that there is an analogy between the combination of printing, engraving and advertising service and a phenomenon.

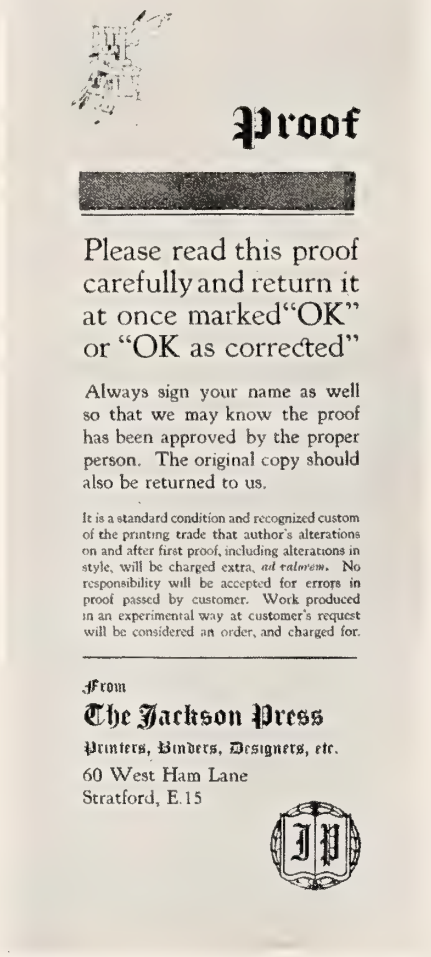
The pertinence of the title comes from the fact that some schoolmarm gave as an illustration of a phenomenon a cow sitting on a thistle singing like a lark. While the comparison between such a complete service and a phenomenon is perhaps far fetched — it may not be, as far as Jamestown is concerned at that — the novelty of the idea has a strong appeal and should encourage reading the remainder of the book. A striking comparison is made on the first opening spread of a specimen of *Journal* printing done in 1881 with a 1921 model, the point being drawn that the latter, devoid of flub dubs and intricate rule arrangements, is beautiful where the former is ugly, yet the 1921 specimen required but a fraction of the time in production. With present labor costs, as well as the cost of materials that go into printing, a small booklet would cost a fortune if produced after the manner of the "good old days." The large inside spread is devoted to text announcing the institution of the complete service plan in the Journal Press under the title "Making the Most of Your Money." The type matter is set in legible and pleasing Cloister Old Style, with Cloister Bold for the signature and Cloister Bold italic for the main display. It is both pleasing and readable. This large spread is illustrated by four of Mr. Sterry's layouts, together with the printed pages above titles which ought to sell the service. Other forms are of equal attractiveness and advertising value.



Striking, yet dignified and artistic, package label of C. Bernard Ogilvie, an artist of New York city who specializes in furniture drawings. Original was in black and a rather light brown on India tint stock.

C. Bernard Ogilvie, New York city.—The portfolio, "Ogilvie Furniture Features," comprising a showing of your high grade furniture illustration, is beautiful and impressive. The artwork is above reproach, and the format of the portfolio, which is excellent, has been carried out in the printing in a wholly satisfactory manner by the Grolier Craft Press. The suggestive layouts in miniature accompanying the showing of some of the furniture illustrations should prove a great help to the advertisers who use them.

George O. McCarthy, Hartington, Nebraska.—You have certainly put over a strike with the mimic hog sale catalogue. For the benefit of our readers we are going to describe this book somewhat at length. The cover, which would do credit to a bank's general information book, is printed in gold ink from Caslon type on black cover stock. The type matter reads as follows: "Our Twenty-Fourth Annual Offering. Here Big Type and Little Type Can Serve You Well." Immediately below the first two lines —"Our Twenty-fourth" and "Annual Offering"— there is a cut out panel, surrounded by a decorative design in gold, through which an illustration of a large sow, printed on the first text page, appears. McCarthy "fooled" the writer "sure and proper," for the first thought that came into our mind was "Well, the idea, treating a hog sale catalogue like a piece of bank advertising!" Even on the first text page, or title, the "impression" is still of a hog sale, for the copy and the illustration carry out the idea perfectly. Here is the title page copy: "The Blue Ribbon Line. Our Twenty-fourth Annual Offering Big Type and Little Type Pure Bred Products. Commencing August 23, 1921, and continuing throughout the year. Sale Will Be Held in Our Mammoth Pavilion, 210 South Broadway, Hartington, Nebraska. J. P. O'Furey, Owner." Nothing about that which is inconsistent with the usual hog sale catalogue title page — nothing, furthermore, that can not be applied to printing service. Mr. O'Furey, for the information of our readers, is the employer of Mr. McCarthy — a good combination, don't you think? Then, on the next page, the secret is let out, for on it Mr. O'Furey addresses the breeders of pure bred live stock, soliciting their printing business. The text pages are treated in the conventional way in which pedigreed stock is described in the usual catalogue. Instead of the name of the animal, for example, the heading will be "No. 1 — Catalogue." Throughout the book items of printing are thus given consideration and where the sire and dam are usually named in the pedigree, the sources of the item, "Catalogue," "Letterhead," or whatever it is, are given thus: "Superior Printing" by "Cottrell Press" and "Hand Set," "Any Size" by "Big Size" and "By Thousands." Certainly it is a clever stunt by which to go after the printing of live stock breeders, which in an agricultural country is no mean consequence.



Interesting display is the feature of this stuffer from The Jackson Press, London, England. Printing was in brown and light blue on light yellow stock, a pleasing and effective combination.

Laclede Manufacturing Company, St. Louis, Missouri. — On the whole the catalogue of Laclede products is very good, presswork being excellent. The size of the body type is large and legible, and the face, Laclede Old Style, is an excellent one. The faults are in design and in the use of white space. The lines of the first text page, not the title, are placed too low, violating both proportion, in the equality of white space above and below, and balance, because the group in the exact center of the page appears below the center. This effect is due to an optical illusion which causes the upper mass of white space in such cases to appear the larger. The same point applies to the position of the cut on the following page. The appearance of the title page would be better if the second group were moved closer to the upper group — the two, in fact to be combined into one — in the interest of simplicity. The matter set in capitals in this secondary group, we think, should have been set in one size smaller, as the way it is, the effect is rather displeasing and suggests difficult reading. In addition, these larger capitals take away somewhat from the emphasis of the two lines immediately above, the names of the products. If, with the second group made a part of the first group as suggested, the rules below it, printed in red, were eliminated, and an ornament, a trade mark or a cut of the saw trimmer shown on the opposite page were placed slightly above the center of the space from top group to lower group, a marked improvement would result. Unfortunately, the matter on different pages does not balance, as, for example, page 8, on which there is considerable matter, and the facing page, 9, on which there is little. Page 9 and others like it would have been made better by a more skilful use of white space. The type matter should have been set in narrower measure so that more of the space vertically would have been taken up, resulting in a more uniform distribution of white space. On page 10 the matter should also have been set in narrower measure, as the lines are a trifle too long.

H. A. Wagner, Galveston, Texas.— Covers for the *Star Bulletin* and *The Anico* are interesting looking and attractive, therefore strong from the attention standpoint. Improvement could be made in design and typography. The type for the masthead, or main title, of the *Star Bulletin*, an outline condensed block lettter, is, of course, crude in design. The matter in the upper panel is too crowded. A pica added to the depth of this panel would permit spacing the lines farther apart, thus overcoming the disagreeable effect of congestion, besides making the lines easier to read. The distribution of white space on the cover for the September 17 issue is displeasing on account of the fact that the paneled heading is at the left while the body matter is at the right. Out of center, unsymmetrical arrangements may have considerable punch in a free and open composition, but this page is not of that character. The use of italic capitals for setting the quotation from Ruskin, which constitutes the physical heading in the lower panel, is unfortunate, as italic capitals are displeasing in mass, difficult — or at least uncomfortable — to read. The pronounced slope of the italic capitals appears displeasing in a panel. Italic lower case, as used for the body, is not as pleasing or as easy to read as roman lower case. Naturally some of the points mentioned above also apply to the cover of the October 29 issue. The head is too far to the left; to appear to be in the center this heading should be placed slightly to the right of center on account of the shortness of the middle line. The group as a whole must be considered and balanced above the text matter. This head was indeed a problem, as the long first and third lines are practically the same length and so much longer than the second line, yet we believe the appearance would be better if all the lines were centered instead of being set flush to the right side.

Collectanea Typographica

By HENRY LEWIS BULLEN

Better than men and women, friend,
That are dust, though dear in our joy and pain,
Are the books their cunning hands have penned,
For they depart, but the books remain;
Through these they speak to us what was best
In the loving heart and the noble mind;
All their royal souls possessed
Belongs forever to all mankind!
When others fail him the wise man looks
To the sure companionship of books.
— Richard Henry Stoddard.

* * * *

A Just Punishment

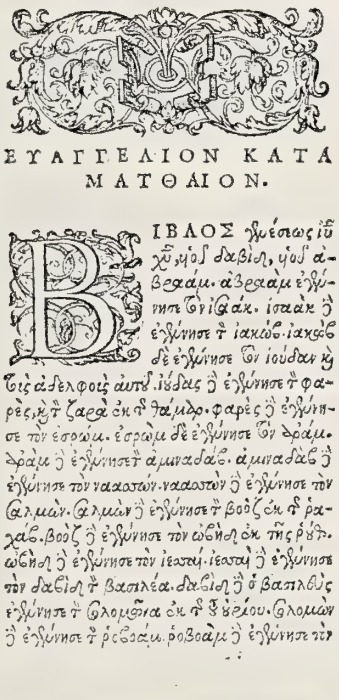
IN July of this year the managing director of a printing and publishing company in Johannesburg, South Africa, was fined $75 for having his workrooms, yard and water closets in an insanitary condition. The defendant admitted previous convictions. We have seen printing offices in the United States the owners of which deserve similar correction as well as unpleasant and unprofitable notoriety.

* * * *

The Milk That Is Not in the Cocoanut

THE TROUBLE IN BUSINESS IS NOT THE LACK OF MEN WITH ABILITY, BUT THE TERRIBLE LACK OF ABILITY OF MEN TO USE THEIR ABILITY.— *James W. Elliott.*

HERE is a truth which requires to be published far and near, and day by day. In whatever sphere a man works there are opportunities for him to rise. All that is needed is the will to study and excel. A man with a healthy resolution will outrun a man whose education and brain power are superior, if the latter lacks the will to advance steadily from one rung of the ladder of success to the next. Our B. Franklin, for example, was not a brilliant man as compared, let us say, with James Otis, the orator of the Revolution, or with Patrick Henry or Thomas Paine, but he had the will to use all his talents to improve the conditions of life, first for his townsmen, then for his country, and finally for the world. If Franklin could uplift a world, most of us could uplift a small town or one's own industry or art. If such a spirit — exceedingly rare among men — were general among us, this old world would respond with a hurrah. Consider the ability possessed by the business men of America, employers and executive employees, and think how little influence they exert on public affairs. Most of us



A page of the New Testament, printed in Greek in Paris in 1568 by Robert Estienne II., son of the great Robert Estienne. The punches and matrices from which these Greek types were cast were made by Claude Garamond, the first professional typefounder. The series has three sizes, and these are still in existence, in the National Printing House in Paris. Note the beauty of the initial and headpiece. It is not known who designed these, but they are very beautiful. The founder of the Estienne dynasty of printers commenced to print in 1496. This page is the work of his grandson. We have never seen an Estienne book that needed an apologist. Another page is shown on the next page. The subject of the above page is the beginning of the Gospel according to Saint Matthew.

confine our influence to mere votes, which have no more power than the votes of the most ignorant. The frightful prospect confronts us of losing all that we thought to gain by the tremendous sacrifices of the Great War. If there was a righteous motive, beyond self defense, in that war it was that it would be the last — that mankind would be free from brutalities which shame the brutes; yet, while a weak effort is being made to inaugurate means to make wars unnecessary, the immense collective ability of the business men of the world is inoperative as an influence in favor of that which each business man ardently desires, unless he is a fool. If the directing minds of the American industries of all kinds were to speak out in the measure of their abilities, no timorous statesman would dare refuse their mandate, and in this crisis what America will demand and resolve ardently to support the other nations would joyfully concede. Public spirit among us is anemic, because of "the terrible lack of ability of men to use their ability."

* * * *

Steel Pens

Our present steel pens were invented in 1820 by Joseph Gillot, of Birmingham. It now appears that metal pens were used before the Christian era, as one has been found in Asia Minor in a tomb erected in the third century B. C. It is cut and slit in the manner of the pens now in use.

* * * *

Writing

PRINTING is labor saving writing. Sardanapalus V. (B. C. 668-624), king of Assyria, caused an inscription to be made, relating that the Assyrian cuneiform characters, used so extensively on clay tablets and monumental inscriptions, were secured through a revelation of the god Nebo to the ancestors of Sardanapalus. Part of every king's job is to take all the credit for everything that is discovered or done in the reigns of himself and his ancestors. In the earliest notices of the discovery of America, the credit is given to King Ferdinand and Queen Isabella, while Columbus is mentioned as among those present!

A Chinese tradition ascribes the invention of writing to a dragon faced, four eyed sage, who saw in the stars of heaven and the footprints of birds the models on which he formed written characters. When these were first introduced Heaven

caused showers of grain to descend, the disembodied spirits wept for joy, but the dragons withdrew themselves from sight.

In India the credit for inventing writing is awarded to the great god Brahma, who brought it to men from the city of the gods.

In Ireland, Ogmios, the Irish Hercules, was accepted as the inventor of writing.

In Northern Europe the ancient tradition credited Odin, mightiest of Scandinavian gods, with the invention of writing. In the Runic saga (A. D. 2) it is written:

Thought-runes [writings] shall thou deal with
If thou wilt be of all men
Fairest-souled, wight [valiant] and wise.

In all these traditions the dominant thought is that writing is of divine origin. Truly the invention of writing is the most important made by man. Its results are divine or otherwise, as men may choose.

Printing is labor saving writing. Printing is the most important invention of modern times, making possible all other inventions.

* * * *

Derivations

Cipher: From Arabian word "sifr" (empty), or nought.

Book: From Anglo-Saxon word "bóc" (beech). Beech bark was once used for a writing surface in Europe before paper was introduced.

Library: From Latin word "liber" (book), the inner bark of a tree used by the Romans for writing upon before paper was introduced.

Paper: From Greek word "papyrus," name of an Egyptian plant, probably the earliest of all writing surfaces.

Bible: From Greek word "biblos" (book), also used to describe the Egyptian plant, papyrus, upon which books were made in classic times.

Parchment: From the name of the city in which it was invented, Pergamus, in Asia Minor.

Volume: From Latin word "volumen" (a roll). When books were written on papyrus they were written on long rolls or volumines.

Quill: Old English "quylle" (a reed). Certain reeds were used for writing with before the use of goose quills.

* * * *

Efficiency

OH, woodman, spare that tree?" he cried,
And wrote a ream of verse beside,
And published it in books, and made
De luxe editions for the trade.
Though paper then was scarce, they say
He did it in a business way.
To make the books to print his plea
He had the woodman fell the tree.

—*Stanton A. Coblentz.*

Educate the Buyers of Printing

Printing is so simple! The object which it proposes to itself is apparently so obvious that every one secretly believes himself competent to express himself perfectly through this medium. George Moore once called acting the lowest of the arts. Printing might be called just as recklessly the easiest to learn of all the arts.

Business men, ignorant of design in relation to printing, are usually in this respect ignorant to such a degree that they are not even aware of their own ignorance. They seldom like to be told that they


293

ΕΥΑΓΓΕΛΙΟΝ ΚΑΤΑ
ΙΩΑΝΝΗΝ.

ΕΝ ἀρχῇ ἦν ὁ λόγος, &
ὁ λόγος ἦν πρὸς τὸν θεόν,
καὶ θεὸς ἦν ὁ λόγος. οὗτος
ἦν ἐν ἀρχῇ πρὸς τὸν θεόν.
πάντα δι' αὐτοῦ ἐγένετο, καὶ
χωρὶς αὐτοῦ ἐγένετο οὐδὲ
ἕν, ὃ γέγονεν. ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ
φῶς τῶν ἀνθρώπων· καὶ τὸ φῶς ἐν τῇ σκοτίᾳ
φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν. ἐγένετο
ἄνθρωπος ἀπεσταλμένος παρὰ θεοῦ, ὄνομα
αὐτῷ Ἰωάννης. οὗτος ἦλθεν εἰς μαρτυρίαν, ἵνα
μαρτυρήσῃ περὶ τοῦ φωτός, ἵνα πάντες πιστεύσωσι δι' αὐτοῦ. οὐκ ἦν ἐκεῖνος τὸ φῶς, ἀλλ' ἵνα
μαρτυρήσῃ περὶ τοῦ φωτός. ἦν τὸ φῶς τὸ ἀληθινόν, ὃ φωτίζει πάντα ἄνθρωπον ἐρχόμενον εἰς τὸν κόσμον. ἐν τῷ κόσμῳ ἦν, καὶ ὁ

Another page from the Greek Testament of Robert Estienne II., printed in Paris in 1568, described on preceding page. This is the beginning of the Gospel according to Saint John.

are ignorant of anything, and they stumble through an entire career confident that they write good sales letters and good copy, and design good printing, never knowing how much more they could have increased their business by having these things done better.—*Fred T. Singleton.*

THIS is true. The future of effective printing depends upon instructing business men in general to discriminate between effective and ineffective printing salesmanship. This could be done best if done collectively by printers' associations in the larger cities. Not long ago a large group of professional advertising concerns published a series of collective advertisements in the leading daily papers, setting forth the great advantages accruing to manufacturers and merchants through employing firms whose profession is publicity. The association of electrotypers has issued in the printing trade journals some very effective collective advertising in the interest of electrotyping as an industry. The "See America First" advertising campaign was in the interest of all the railroads and paid for by all of them that specialize in passenger service. This kind of advertising is growing in extent. It is wise advertising, done by men of broad vision and a sound faith in advertising.

No industry needs collective advertising so much as that of Printing. No industry could advertise collectively as interestingly and as convincingly as that of Printing. Every sort of business man uses Printing, but most of them are using it less effectively than they might. The U. T. A. did some collective advertising a year or so ago, but it advertised the wrong thing. Buyers of printing could not be made to believe that mere membership in the U. T. A. would guarantee the effectiveness of a printer; because it clearly does not, neither was it wise to advertise a group of printers as a combination to get "fair prices." The public is suspicious of selling associations; why then bring a selling association into the limelight unnecessarily? We believe in selling associations, and we believe that, if conscientiously conducted, they may benefit the ultimate consumer; but they are primarily for their own benefit. That advertising did more harm than good. Had the space been used to convince the business public that it would be greatly profited by increasing its investments in printed publicity, much benefit would have resulted to the industry and to those in the industry, according to their merit.

* * * *

On a Collection of Printed Books

On those dark shelves no housewife hand profanes,
O'er his mute files the monarch folio reigns;
A mingled race, the wreck of chance and time,
That talk all tongues and breathe of every clime,
Each knows his place, and each may claim his part
In some quaint corner of his master's heart.
This old Decretal, won from Kloss's hoards,
Thick leaved, brass cornered, ribbed with oaken boards,
Stands the gray patriarch of the graver rows,
Its fourth ripe century narrowing to its close;
Not daily conned, but glorious still to view,
With glistening letters wrought in red and blue.
There towers Stagira's all embracing sage,
The Aldine anchor on his opening page;
There sleep the births of Plato's heavenly mind,
In yon dark tomb by jealous clasps confined,
"Olim e libris" dare I call it mine?
Of Yale's grave Head and Killingworth's divine!
In those square sheets the songs of Maro fill
The silvery types of smooth leaved Baskerville;
High over all, in close, compact array,
Their classic wealth the Elzevirs display.
. . . . . .
What though for months the tranquil dust descends,
Whitening the heads of these mine ancient friends,
While the damp offspring of the modern press
Flaunts on my table with its pictured dress;
Not less I love each dull familiar face,
Nor less should miss it from the appointed place;
I snatch the book, along whose burning leaves
His scarlet web our wild romancer weaves,
Yet, while proud Hester's fiery pangs I share,
My old Magnalia must be standing *there.*

—*Oliver Wendell Holmes.*

* * * *

The printer is premier in the cabinet of King Commerce. Don't forget that!

* * * *

When a buyer admires an advertisement he is more than half sold on the thing it advertises.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Correcting a Sentence

E. B., Cottage Grove, Oregon, writes: "Kindly explain which of the sentences given below is correct: 'The display of pictures which have been turned into the committee.' 'The display of pictures which has been turned in to the committee.' The display was not made until after the pictures had been turned in. This favor is asked in order to settle a dispute. We have been unable to get the local high school or the State university to give the explanation."

Answer.— Neither is correct. The first has a wrong preposition, as into means to the inside of, and the pictures were not turned inside of the committee, but were turned in so as to be in their keeping. In is an adverb and to is a preposition in the sentence properly constructed. In the second example these words are right, but the verb is in the wrong number. No one should hesitate in determining that the pictures were turned in, not that the display was, for display follows their deposit of course. A much better expression of what is intended would be "The display of the pictures which have been delivered to the committee," but of course the writer may say "turned in" if he chooses, though it is inelegant.

Arrangement of a Dictionary

Typo, Lawrence, Massachusetts, asks: "Can you give the reason (or any reason) for the classification, in Webster's New International Dictionary, of words defined in large body type and those in small type at the foot of the page? For instance, Nicholas Nickleby (as a fiction character) is placed on the large page, while Sherlock Holmes has a few lines below; *a priori* is given in full above, while *ab uno disce omnes* is in small print below. Would it not have been a better arrangement to have all obsolete words, all foreign phrases, and all names from fiction at the bottom, all else above?"

Answer.— While such matters are and must be settled by editors and publishers, and can not be thought within the control of proofreaders, these questions come from a man deeply interested in every phase of dictionary-making, and have such a general interest to proofreaders that I venture to include a paragraph here. The dictionary named is the first one that ever made such a division of its page, and I hope the new edition that is now making or soon to be made will restore the old order, omitting most of the obsoletes. Pages were divided into two parts for the evident purpose of saving space, but much space was used for words of no use. I question the utility of including anywhere in the dictionary men's names, place-names, or names of fictional characters; but if given they should be separate lists. No doubt the general idea of the division was similar to that proposed in our letter, but it was not held important enough for meticulous selection. Saving of space must have been the great desideratum, and that was largely secured by placing all mere references in the short lines below. It does seem that names from fiction would have been better placed all in the lower division, so that one could know just where to look for them. At least the editors might have avoided placing Nicholas Nickleby with briefest definition in the large division, Mrs. Nickleby with much more below, and omitting Ralph and Kate Nickleby altogether. But such a work can never include anything more than a selection of such names, and we can only look in both places for a character that may be in one place if not in the other. Altogether, we should be pleased that the book is made so well, rather than complain that it does not give more.

He Needs to Study Grammar

J. W. M., Alexandria, Indiana, writes: "I am sending you a sample of the use — or rather the misuse — of the apostrophe. One time there was a St. Mary's, Ohio, but the careful student of today says that St. Mary never owned an Ohio, and I well remember when there was an Adam's or an Adams' street in many towns. Now, there is a Devil's Lake in North Dakota, but some of the residents of the place say the Devil does not own it, that it is just the name of the place and should be written Devils Lake. In an early day my grammar told me there were two uses for the apostrophe, i. e., to show possession and to indicate that something had been omitted. Some time in the past some one in preparing advertising copy wrote 'John Smith's for Gent's Furnishings,' indicating that he was too busy to write gentlemens. The man who saw this wrote Ladies' and Gent's Garments at John Smith's. Now, Ladies and Gent's are not nouns used in this manner, but are descriptive adjectives (even if the English be vile); they tell what kind of garments John Smith sells. The ladies and gent's do not own them, hence the apostrophe is out of place except in gent's, where its use is to indicate letters kept out."

Answer.— I do not know that I ever have seen anything more perverse and unreasonable than this in regard to English grammar. A careful student of today or any day would never think of any such puerile notion as that St. Mary owned an Ohio because a place was named St. Mary's. The name is correctly in the possessive case with no implication of actual ownership. Apostrophes are used for the two purposes named in the letter, but in the first use they express the idea of possession not only, but also that of origin or some analogous relation. So the name St. Mary's would be given as if St. Mary owned the place by courtesy, or simply as being named after St. Mary as its originator. By far the commonest name of streets is Adams street, as if after a man named Adams, with no thought of possession. If any one ever did mean possession in such a case, he could name a street Adam's as belonging to Adam, or Adams's as belonging to Adams; but I never heard of one who did. Devil's Lake is undoubtedly named because of a fanciful notion that it was inhabited or controlled by the devil. Devils as a mere name is at least very improbable, if not actually impossible. While it is true that the apostrophe is used in place of an omission, it is not a fact that any one ever wrote gent's because he was too busy to write gentlemen's. Gent is simply a vulgar shortening of gentleman, like the theatrical supe for supernumerary, and its plural is

gents. In the sentence mentioned correctness demands ladies' and gents'. These words are never anything except nouns, and in such a sentence they are possessive nouns. They are as far from describing or telling what kind of garments as anything could be. What they do is simply to tell the name of the kind of persons for whose use the garments are made. The last sentence of the letter is as nonsensical as the rest of it; greater absurdity could not be uttered. I must repeat that no one ever thinks of the apostrophe in gent's as indicating omission in such use. Some people do omit the apostrophe in many geographical and other names and call these names so written adjectives, but I have never seen a convincing reason for so doing.

ENGLISH ORTHOGRAPHY

BY F. HORACE TEALL

ONE of our most curious words, as to departure from etymological literalness, is orthography, which means according to its elements correct writing, but has always been applied to correct spelling and is now used as a true synonym of the word spelling without reference to correctness. It is paralleled by calligraphy, which means literally beautiful writing, but is now used for any handwriting, good or bad. As used in this writing orthography is simply another word for spelling, though bad or erroneous orthography is not to be mentioned and bad spelling may be.

Spelling has always fluctuated somewhat in all languages, but probably more in English than in any other. Present orthography of English, however, is the sole subject of this writing, except as some reference may seem necessary to former uses, but without mention of any opinions as to what spelling should be. Spelling is now, and has been for centuries, so well established that by far the largest number of our common words are everywhere spelled without recognized variation. Certain classes of words are written in one way in the British Empire and here by some Anglophiles, and differently in what is known as the American method, the difference being widely known and generally preserved by those directed to use one method or the other. British spelling is used in many American publications, presumably because it is thought that it will not offend many Americans and will aid in securing British favor.

Of course it will be commonly understood that the classes spoken of include the words in which British spellers double a final consonant and American spellers do not, as cancelled and canceled, jewelled and jeweled, worshipped and worshiped; those which in the British use end with *re* and in American with *er*, as centre and center; those in which the British preserve a *u* that we long ago dropped, as favour and favor, honour and honor; and those which British usage has until recently spelled with *s*, as civilise, recognise, etc., but is now changing to *z*, as civilize, recognize, etc. Equally of course we all know that other differences persist, but we can not attempt here anything more than to name a few examples.

Two books that treat the subject much more fully than is possible in a magazine article are H. L. Mencken's misnamed work "The American Language" (it is about the English Language and its use — rather mainly abuse — in the United States) and Thomas R. Lounsbury's "English Spelling and Spelling Reform," each of which affords us some quotation hard to select from the large amount that might well be used.

Mencken, in a chapter on differences in spelling, gives a list of 150 words in two columns headed "American" and "English" and says: "This list is by no means exhaustive. According to a recent writer upon the subject, 'there are 812 words in which the prevailing American spelling differs from the English.'" But even in his 150 Mencken has some that should not be in such a list. He says that dryly is American and drily is English, that forego is American and forgo is English, that cloture is American and closure is English, that baritone is American and barytone is English, and other differences are so classified which are not national in any sense, but common on both sides of the Atlantic. For instance, forgo is preferred as the better historical spelling in the American book called Webster's New International Dictionary, although very little of Doctor Webster's work is preserved in it, while the Century confines its definition to forgo, with reference to it from forego, and the Standard defines forego and says that forgo, though it is the better spelling, is rare, meaning little used in either country.

More germane to our present purpose is Mencken's assertion that "during the eighteenth century, and especially after the publication of Johnson's dictionary, there was a general movement toward a more inflexible orthography, and many hard and fast rules, still surviving, were then laid down." Rules that hold good for three centuries evidently are not easy to nullify. During these three centuries the spelling of English words has been subjected to attack from every possible point of view, and yet, although we must acknowledge that our spelling is full of inconsistency, and even of absurdity, comparatively few of the proposed changes have been widely accepted.

Spelling is not, and probably never will be, so regulated that practice will not vary. Some writers and some publishers prefer one authority without deviation, others prescribe and use the spelling of another, and others do not strictly adhere to the usage of any one dictionary. This is true in both England and the United States. Lexicographers are standard authorities in both countries, and they vary in both, though usage is more variable in the United States than it is in England. "Webster spelling" now is, or should be, that of the New International Dictionary, and differs much from Dr. Webster's own work. It may show still more differences in the next edition. Webster, however, had much influence in establishing present American spelling.

Professor Lounsbury was very prominent in the latest movement for spelling reform. He says in his preface: "There is no one subject upon which men, whether presumably or really intelligent, are in a state of more hopeless, helpless ignorance than upon that of the nature and history of English orthography." He enforces this fact by large exemplification in his various chapters, which we can not quote, but which is worthy of reading by any one sufficiently interested.

We have not space for a tithe of what is worth quoting from Lounsbury. Here is one passage we must give: "It is impossible to have our tongue spelled phonetically, because it is pronounced differently by different persons equally well educated. Whose pronunciation will you adopt? That is the point which has first to be determined. It is safe to say that it is one which can never be determined satisfactorily."

Lounsbury quotes from "The Life of William Morris" as follows: "'I remember,' the poet once said, 'being taught to spell and standing on a chair with my shoes off because I made so many mistakes.' In later years several sheets of 'The Life and Death of Jason' had to be canceled and reprinted because of a mistake in the spelling of a perfectly common English word; a word, indeed, so common that the printer's reader had left it as it was in the manuscript, thinking that Morris's spelling must be an intentional peculiarity." Every printer's reader should know that a bad spelling of a common word is to be corrected, except, indeed, when badly spelled words are plainly shown to be intentional, as in quoting from illiterate language as used by its writer. Educated men who are not good spellers are not very uncommon, and many excellent spellers are not very intellectual.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

A Leading English Engraver's Comments

Alfred E. Dent, one of the brightest minds and keenest observers among the leading English photoengravers, has been touring the United States and comparing notes with men of accomplishment among photoengravers here. He compliments us on the high character of our journeymen photoengravers. He finds they are alert, perform their operations rapidly and well and with little supervision. We lead, he says, in the application of electricity to etching as well as in step and repeat machines for registering color printing plates. The strides being made here in offset printing greatly impressed Mr. Dent.

An American Anastigmat Lens

From the Bausch & Lomb Optical Company, of Rochester, comes a catalogue of a new process anastigmat lens which has been devised with a focus of F:10. The company says of it that it is probably the first lens for colorwork to be made in America. A distinctive and important feature claimed for this lens is that because of its exceptional spherical correction, its unusual freedom from so called spherical zones, there is none of the stop difference in focusing. This means that it is possible to open the lens wide and focus on the subject, then stop down as desired for the exposure, without refocusing. While designed primarily for black and white work, its perfect color registration makes it an admirable lens, at the smaller apertures, for three and even four colors. These lenses are supplied in 13, 16, 18 and 25 inches equivalent focus to cover plates, on reduction, from 8 by 10 to 16 by 20 inches. A set of five Waterhouse stops goes with each lens. Prisms are also supplied with these lenses.

Copper, Nickel and Steel Faced Electrotypes

In *The Eclipse or, an Almanack,* house-organ of The Eclipse Electrotype & Engraving Company, Cleveland, Ohio, William Henry Baker describes the differences between the kinds of electrotypes a photoengraver may order: "Copper faced electrotypes cost least, are wholly satisfactory for ordinary black ink printing. We have known a single set of copper shell electrotypes to yield seven million impressions. A copper faced electrotype should have a thickness of not less than four one-thousandths of an inch, nothing lighter being counted good commercial quality. Nickel is a harder metal and much more durable, not subject to corrosion by the chemical action of most of the colored inks. Strictly speaking, there is no such thing as 'steel' electrotypes, the term designating what is really a nickel steel cobalt alloy of excessive hardness eminently suitable for excessive long runs. Nickel and nickel steel have little affinity for inks, yielding their inked content readily from perfect makeready. On the other hand, copper displays a decided cling to ink and does not give up every particle. In this respect copper is inferior for fine halftone printing and, in addition, requires more frequent washups because of its tendency to fill."

As to "corrosion by the chemical action of most of the colored inks," it might be said that vermilion ink made from sulphid of mercury, and what is called ultramarine blue ink, made with sulphur, would attack copper plates, but reputable inkmakers are now making these colors from coal tar pigments, so there is no corrosive action on copper.

"Stunts" for the Negative Stripper

The Duthitt Diaphragm-Control Corporation has issued a booklet called "Stunts," in which there is useful advice for processworkers. Some of the information has been printed in this department, but much of it is new. It begins with this instruction for preparing black negative films for use in place of opaque, which frequently crack: Take plate from silver bath and hold for ten seconds in front of arc light, turning the plate around so that the light shines on both sides. Develop plate, wash and blacken with sodium sulphid. This supplies a very black film which is free from specks.

The booklet also tells how to make a negative with a perfect straight line tint from a cross line screen: Remove the lens from the front board and in its place substitute a piece of cardboard or thin metal with a narrow straight opening running the same way as the screen ruling. The opening in the cardboard should be about one thirty-second of an inch wide, and from two to three inches long.

A. J. Newton Lectures for Lithographers

A. J. Newton, of Rochester, New York, recently lectured in New York city before the journeymen lithographers and later for the employing lithographers. The purpose of these lectures was to advocate the use of gelatin dry plate films instead of collodion wet plates. Mr. Newton has such a fund of information on processwork of all kinds that the lithographers gained much knowledge from him. Speaking of getting the printed image on the grained metal plate for planographic printing, Mr. Newton said: "Bichromated albumen is used for coating the zinc plates, a rather thick solution, as it must not only cover the hollows of the grain but also the tops of the grain, and the negative must be of sufficient contrast to permit of good printing in order to thoroughly harden the albumen in the hollows of the grain. Such a grained plate when developed and prepared for the press will stand twenty thousand impressions without deterioration, even forty thousand if care is taken. But as it is so easy to make a new plate in not more than twenty minutes, one can be made while the press is being washed up. So at ridiculously small expense you can have unlimited editions of uniform good quality."

It is strange that journeymen photoengravers in the United States do not secure lecturers like Mr. Newton to make their meetings instructive as well as interesting. In New York the Lithographers' Union has many speakers during the season. Consequently the members are rapidly growing in knowledge and are extending their planographic printing trade much more rapidly than photoengravers are.

Inventor of Rotagravure Sends Greetings

Karl Klic, the grand old man of photogravure and rotagravure, is now living in retirement in his native Austria. He is over eighty years of age and so extremely modest that he marks his letters "Strictly Private." Still the whole world will always be indebted to him for the two methods of engraving that produce the most artistic results, and therefore news regarding him is of public interest. For the past eight years he has been confined to his home, and during last year he had several attacks of glaucoma, which has destroyed the sight of one eye. A widower, he is taken care of by a faithful couple who manage his home and garden, in which he takes great pride. During the past few years he has been occupied with experiments on the power of vacuum. Entirely resigned to his increasing infirmities, he expresses great praise for the charitable Americans who are saving at least some of the starving children of Austria. Of Americans he writes: "They have found that there is not a higher pleasure than to be good to poor people."

Photoengraving Replaces Typesetting

When publishers have difficulty in having type set they now turn to the photoengraver to help them out. The latest instance occurred in Winnipeg, Canada. Here smooth, white copy paper was marked with vertical column rules five inches apart, between which girls did typewriting. Fifty letters and spaces will go exactly into five inches when typewritten. Every fifty letters and spaces were marked off on the copy, so that the typists ended each line as evenly as they began it. In this manner galleys of typewritten copy were prepared, which were pasted down on cardboard twice the size of the regular printed page. When the page makeup was complete, the proofreading done and the corrections made, the copy was sent to the photoengraver, who reduced it one-half and made a zinc line engraving from it. In the case of halftones, space was allowed in the typewritten copy. This space was routed out in the zinc, and the halftone was tacked in. The pages could then be either stereotyped or electrotyped. Ordinary typewritten copy has ten letters and spaces to the inch. Reducing this copy one-half brings the type to about six point, which proved satisfactory. By using photoengraving instead of typesetting there was a loss of about ten per cent of space, while the cost of photoengraved plates was found to be ten per cent above that of typesetting.

MAKING TYPE WORK*

BY BENJAMIN SHERBOW

ADVERTISING typography is not a separate and peculiar art, but is the natural and simple principles of typography applied to advertising purposes. The keynote is "easy to read." Typography is only a part of advertising. Advertising must do two very unlike things. First, get the attention; second, deliver a message. Attention is usually obtained by something other than type — by big space, white space, pictures, color, position, and so on.

In nearly every case the message is delivered by type; the chief purpose of the picture is to help in delivering the message. You can make an advertisement entirely of type, but no advertisement can be made wholly without type. The supreme function of type is to *deliver the message*. The message is the part that *sells*. It is the fish hook to which all else is mere bait. It gets the money. It closes the sale.

Now, then, what must advertising typography do in order to deliver the message effectively?

First of all, it must have a pleasing look. It is hard to say where this and easy to read are distinct from each other, they usually blend. Nevertheless, pleasant appearance must be mentioned by itself. The eye likes to dwell upon things that are good to look at. It resents ugliness. We must make the printed page pleasing to the eye, but we must beware of making the page too "fussy."

The physical dress of the advertisement must conform to the character of the message. Decoration that does not help to catch the eye or deliver the message is not only superfluous, but harmful. It distracts attention and uses up space that costs money.

Type needs a relief of white to attract the eye and make it easy to read. The printed page that is crowded and squeezed scares off readers.

Again, the eye is attracted by things that look alive. It turns away from monotony. Your advertisement must look as if it had an interesting story to tell, and not as if it were merely an unending stream of words. Use lively display heads and subheads, break up your text into short paragraphs, make it look alive, avoid the physical appearance of dulness.

But in the effort to make the printed page look alive, we must not overdo. All emphasis is no emphasis.

Having gained the reader's attention, what must we do to hold it until we have delivered our message?

The printed page must appeal to the eye by the quickness and ease with which it can be absorbed. We must avoid everything that slows up reading, and use every device at our command that will make reading easy.

We must remember first of all that the eye likes order. It turns away from confusion. Pay attention to the consecutive arrangement of your story. Avoid involved arrangements that cause confusion. Make it easy for the reader to follow you step by step.

In choosing the face of type we must remember that the easiest type to read is roman lower case. Why? Because it is the most familiar. The best examples of advertising typography owe their merit to the intelligent use of roman lower case.

Of this roman type we should choose a face whose vigorous, clean cut design makes every stroke of every letter instantly recognizable. We can not afford to scare off readers by using so called artistic types with irritating eccentricities of design that puzzle the eye and make reading difficult. We can not afford to scare off readers by using a type that strains the eye through the effort to distinguish its faint lines or by using a type that quickly tires the eye by reason of its overblackness.

We make our type easy to read by using a size of type that can be read comfortably without owning an exceptionally good pair of eyes or spectacles.

We make our type easy to read by setting it in a length of line that comes comfortably within the focus of the eye. The smaller the type the shorter the line has to be.

We make our type easy to read by putting enough space between lines to allow for an easy passage of the eye.

Avoid dark backgrounds for type. The clean, white surface of paper is the best possible background for type that is to be easy to read.

Do not set any advertisement in all capital letters. They are hard to read. The eye is accustomed to lower case in its reading. Beware of too much italic. Avoid fancy lettering and types. They slow up reading and increase the difficulty of delivering your message.

Remember that we put words into type to get them read. Whatever helps to make reading easy is good typography and good advertising. Whatever slows up reading and hinders the delivery of your message is poor typography and therefore poor advertising.

*Summary of a talk delivered by Benjamin Sherbow before the convention of the New England Advertising Club, October 14, 1921.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Ear of Spaceband Bends Readily

An Arkansas operator submits a spaceband with the ear of slide bent slightly. From the tone of the letter we judge that he is of the opinion that the ear should not bend.

Answer.— The ear of the slide when bent will retain the deflection. This is proper, otherwise a slight bending would break off the ear, as was common formerly. If the ear bends it can be straightened readily. All new bands we have examined show the same characteristics, which we believe are favorable.

Do Not Close Channel Entrance With a Slam

A northern New York operator calls attention to bruises found on back edge of magazine and wants to know how they got there. He states that he was advised to build up new clutch buffers with cardboard in order to get clutch to pull cams over.

Answer.— You will avoid bruises on the edge of magazine by closing the magazine entrance slowly after all matrices are removed. Always close entrance slowly. Ordinarily you should not file new parts which are applied to assembler or other places. The application of cardboard under the clutch buffers on a comparatively new machine is wrong, notwithstanding what the machinist inspector said. Stretching of the clutch spring is the correct remedy. If you do not know the fundamental operations of the machine you should study "The Mechanism of the Linotype."

Machine Vibrates

A Wisconsin publisher writes: "My operator complains of trouble with distributor bar, the matrices dropping so as to clog the machine. In the operation of casting, etc., there is a noticeable vibration of upper part of machine. Will this cause matrices to drop imperfectly? How can it be remedied? Should there be any vibration of upper part of machine?"

Answer.— So far as possible the machine should not vibrate. It should be on a secure foundation. If it is near a cylinder press that shakes the floor, the floor should be so braced that side vibration is avoided. You should stand back of the machine and spend some time observing in what manner the difficulty is brought about. A close examination of distributing group while in operation may reveal the cause. There is nothing in your letter to indicate the cause of the trouble, further than the vibration of the machine. Make a close survey and let us have a further report from you.

Spacebands Occasionally Transpose

An Ohio operator submits a slug and writes as follows: "What makes the spacebands drop in the words instead of at the end of the word, as on the slug which we are sending you? What makes the plunger jerk as it comes into normal position after casting? Your recent letter telling how to stop the matrix from falling into the wrong channel was very much appreciated, as I found conditions to be as you stated. This saved me much resetting. The distributor stopped once in about five hundred lines, while previously it had stopped as often as one hundred times in a day."

Answer.— This occurrence is usually present where the points on the chute spring are below normal position. We suggest that you examine the chute spring and if necessary raise the points a trifle above horizontal position if they are the old style. If the new style one is in use you may have to increase the space between chute spring and rails slightly. See if lower end of the spaceband chute can be pressed back. It will be found occasionally that the lower end of chute stands forward a trifle, and when the wedge of the spaceband passes out of the chute it will bind slightly between the prongs of the chute spring. Pressing back forcibly will usually cause the spaceband chute to remain in place. The abnormal action of pot plunger may be due to the collection of oxid on its surface and in its grooves. Clean it and see if any improvement is noted.

Bezuglichkeitsanschauungsgesetz

Students of linotype mechanism in studying the movements of machine parts, sometimes find it necessary to refer to the "relativity" of certain actions in describing functions of related parts. It is fortunate that in doing so they do not have to use the word at the head of this article. It appears from information published in a newspaper article that the Germans in attempting to purify their language by eliminating foreign words are having a lively controversy over Professor Einstein's theory of relativity. They hold that this word, relativity (or relativität, as it is in its German form), is unworthy of retention in their vocabulary, and have devised a term to take its place. The native expression proposed is Bezuglichkeitsanschauungsgesetz.

Applying a Box Bar Point

A Nebraska operator desires to apply a box bar point to replace a broken one and wants to know if ordinary skill will suffice.

Answer.—The following procedure will help you: Remove the distributor box and take out the bar. Secure a small nail set or punch with an end having a face about 1/32 inch in diameter. Observe both ends of the bar near bar point, and you will doubtless locate the two pins that hold the bar point. Drive out both pins and then drive out bar point. Insert new bar point, and as it fits tight enough to keep it in place, apply the bar to the box and then pass in a six point thin space or other thin matrix that has no center groove. Raise matrix by using the lift and note how much clearance is allowed for matrix by bar point. Locate the bar point far enough toward the matrix to permit the matrix to rise without binding. Remove the bar and have holes drilled, and insert pins. These are the essential points required to install a bar point. Doubtless you will be able to do it without further help.

Tabler System Patents

A Detroit printer asks for date of patent issued on Rogers' tabular system and on the Stevenson broach.

Answer.— The former patent was issued May 30, 1905, and the lino-tabler broach patent for the United States bears the number 1,168,602 and was issued January 18, 1916. You can secure a copy of either of these patents by writing to the Patent Office, Washington, D. C., enclosing 10 cents for each patent desired.

Slug Appears Spongy, Cause Obscure

An Iowa publisher submits several slugs with a rather brief description of trouble, and asks how to improve conditions.

Answer.— From the appearance of the slugs we judge that your plunger is not doing its full duty, although you say it fits tight. If it is really fitting tight and no bubbling up of metal is observed as the plunger descends, it may improve matters if you scrape the inside of the well or use the rotary well brush. Try cleaning plunger and well and increasing pump lever spring to the limit. If no improvement is noted, try graphite lubrication of well by the following procedure: Bail out the metal from the pot until about one inch of well is exposed. Put into the well about one-half teaspoonful of dry graphite, and then put in the plunger. Fill up the pot to normal height, and when all metal is melted cast a few slugs. Note if any improvement is made. If the plunger is fitting properly this treatment should produce better slugs. If you have not recently replaced your plunger you should do so.

Hair Lines Appear With Cause Unknown

A Pennsylvania printer submits a proof of an article in which hair lines abound. The letter reads: "We are enclosing a proof of linotype matter and shall appreciate it if through your valuable paper you will express your opinion of the cause of its being so defaced. The entire font of matrices was purchased very recently."

Answer.— We are unable to name the precise cause of the hair lines, as this would require a personal examination of the machine to determine what has been done and what has been neglected in the care of the machine. Hair lines are due, as you doubtless know, to the small particles of metal projected between matrices and coming to a height equal to face of slug. Among the causes are: Neglect of daily cleaning of spacebands; use of defective spacebands; pump stop incorrectly adjusted; lockup of mold against matrices being too tight; spacebands turned backwards. Other causes more or less rare are: Weak justification springs; binding of matrix lugs in groove of mold keeper; first elevator incorrectly adjusted for down stroke; metal at too high a temperature.

In order that there be no misunderstanding regarding the need of spaceband cleaning and the method of properly performing this duty, we shall describe how it should be done: Before beginning work on the machine the spacebands are removed and each one is rubbed on a smooth board on which a small amount of graphite is sprinkled. The spaceband is rubbed vigorously on both sides. When this operation is completed the wedge of the spaceband is smooth and is lubricated, so the sleeve slides freely thereon. The sleeve, of course, is smooth, and is coated with the graphite, and when justification takes place (all other conditions being normal) the wedge is driven up tightly, which causes all matrices to be brought into a close union with one another. If, however, some abnormal condition is present the spacebands *do not* tighten the line sufficiently to close the matrices together, and as a result metal enters the interstices between the matrices and produces what is known as hair lines. Usually when hair lines appear the sleeve of each spaceband will have a small lump of metal attached at the contact point adjacent to where the character is punched in the matrix. Unless the metal is removed from the sleeves and further adherence is prevented by proper cleaning and graphiting, the matrices will be damaged in a very short time. Be certain that the spacebands are placed in the box with the sleeve to the right. Examine each spaceband and see that the wedge is not bent and that the sleeve slides freely on the wedge. Examine the clearance of pump stop when a line is casting; there should be a bare clearance of the two parts. When the mold advances the first time on the locking studs there should be a clearance of at least .010 inch between mold face and the vise jaws. The uncommon causes may also be looked into: When the spacebands drive up the first time they should tighten the line sufficiently to prevent the entrance of metal between matrices. You may test by stopping the machine when first justification is complete (but do not allow cams to advance far enough to give vertical alignment) and ascertaining if the left spaceband in the line can be drawn up any higher. If the band can be pulled up (on a normal line) it indicates the possibility of an interference, and it should be searched for. If the ears of the matrices bind in the groove of the mold keeper it may be one form of interference. To test for this trouble send in a line and stop cams just a moment before the cast takes place. Examine the space between the bottom of the back screw of first elevator and the top of vise cap. This space should not exceed 1/64 of an inch when the cams are in this position. Be certain that a line of matrices is used in this test and that second justification of the line is complete. Do not carry metal temperature higher than 550° F., as it will cause deterioration of the walls of the matrices. While this covers the situation only in a general way, it may enable you to trace the cause of the damage to the walls of the matrices.

WHY RETURN TO NORMAL?

On all sides today we hear the cry, "Let's hurry the return to normalcy." The question is, what do they mean by "normal times." It is generally understood that people want the world to return to prewar conditions, but why should we go *back?* This is not the age for returning to any previous condition. It is better that we should go forward now and keep going forward in the same good old way that we have been ever since the dawn of civilization.

The next four years will be the greatest the printing industry has ever known. There will be greater development, greater efficiency and larger production than ever before. The selling will be harder, but the results greater. There is no going back in the printing business; we are going ahead all the time.

The greatest need today is not the return to normal times, but rather for every business man to face the facts as they are, study the conditions and needs of his business, and then fight and keep on fighting, intelligently and conscientiously.

As long as this world has been peopled there have been boosters, knockers and whiners. Let's do less knocking and whining and more boosting, not only for ourselves but for every one. Business will be as good as we make it.

Return to normal times? Never! Let's go forward, *now,* to a bigger, better and more profitable year.— *Empeco Paper News.*

BREAKING IT GENTLY

A New York silk merchant went to the bank to get his note renewed.

"I am sorry," said the banker, "but it will be absolutely impossible for me to renew your note."

The silk merchant's face paled. After a moment of thought he looked up at the banker and asked:

"Were you ever in the silk business?"

"Why of course not," answered the banker.

"Well, you're in it now," said the silk merchant as he picked up his hat and went out.— *Cincinnati Enquirer.*

A LITTLE JOURNEY TO THE HOME OF R. T. PORTE

BY H. C. HOTALING

"Men are valuable just in proportion as they are able and willing to work in harmony with other men. When a person loses his ability to coöperate with others he has joined the Down and Out Club."

WAY out West, in beautiful Salt Lake City, lives a man who saw his opportunity and was big enough to seize it. He is a big man physically and mentally, a man known to practically every printer in America, and many beyond the seas, because of his helpfulness in solving the problems that have so long perplexed the producers of printing. His home, a modest bungalow, is a spot to which many leaders of the typographical art have journeyed that they might consult this student who has made the solving of problems of the print shop his life work. They find the latch string on the outside and a cordial welcome within, for the wife of this good man is just as much interested in his work as he is himself. There is about the spot an air of refinement and culture, an atmosphere of rest and comfort not overawed by set rules of etiquette. Whether the visitor has ever been in the home before or not makes no difference, he feels perfectly at ease.

A glance about brought to view books in fine bindings, works of value, not only along lines that have made this man and his labors famous, but books of historic interest. Among them we noticed the writings of Elbert Hubbard, and the thought presented itself: Here is a man who loves art and excellence, just as did the great man who went down on the Lusitania. They would have been comrades in a great work and, had Elbert Hubbard been spared, he would perhaps have written this little journey to the home of Roy T. Porte, the foremost and most efficient cost finder and estimator in the printing industry. Mr. Porte's home is really a studio. He loves art and fine printing, and above all he loves humanity. Optimistic, he radiates sunshine and awakens early that he may gather to himself the sunlight as it first glistens on the peaks of the Wasatch Mountains, which furnish the background of the beautiful valley in which he has established his home.

It is when one drops into the office of this man that he realizes the extent of his vision and the wisdom of his organization methods. The Porte business is founded on friendship. The employees represent one big family with absolute faith and confidence in their leader, and they work hand in hand with the idea of making the work better month after month and creditable to the author. The ties of friendship are so strong as to be noticeable even to the stranger within the gates of the city. Each employee works with a view of helping the others, and of making the labor of the whole more valuable. The courtesy of the official family is something to be proud of and would prove an asset of untold value to any corporation. Mr. Porte is an ideal executive. He believes in work, but not in drudgery. Inspiration and a desire for greater accomplishments permeate the entire establishment, and one can not go into the offices without receiving a baptism, as it were, of hope and encouragement. The motto of the office might well be

> Things that don't work die,
> Men that won't work vanish,
> Faith without works is dead,
> And work without faith is hopeless,
> For by our works we are known.

The works of the Porte Publishing Company are known throughout the civilized world. They are lifting the printing industry from the slough of slipshod guessing methods to the solid soil of uniform prices and cost finding.

Mr. Porte thoroughly believes that the laborer is worthy of his hire, but that business can not succeed without service, without coöperation. With this thought in mind his whole force is constantly working to give to patrons of the Franklin Printing Price List, and to publishers as a whole, helpful ideas that they in turn may raise their business to a higher standard and give to the world honest values. Mr. Porte might be designated as the sage of the printing industry. He enjoys his work. He finds his greatest pleasure in endeavoring to point out to others ways that will help to systematize their efforts.



Roy T. Porte.

He is a common sense pilot, easily approached, lovable and kind, emphatic and sincere. He is a human dynamo in accomplishment, yet he finds time to live by the way. He believes with Herbert Spencer that "man was made for mutual service," and every day he follows that old Quaker maxim, "If I can do a kind act or say a kind word, let me say it now, for I may not pass this way again."

Mr. Porte's life has not been without its discouragements and struggles, but to view his smiling countenance one would never know he had ever experienced grief or anxiety. Things may go dead wrong and the clouds of business may be dark and ominous, yet no one would suspect it from his conduct or from anything he might say. He is a general who has his work well in hand and is laboring through organization methods to place every printing plant in the country on such a basis that worry will be eliminated.

Roy T. Porte is not an accident. He is an outgrowth of varied and wide experiences, of hard work and privations. We are not sure of his first home, but we do know that his father died when he was a mere boy and that he was compelled to shift for himself and to support his mother. We know that the home was a humble one, like those which housed other pioneers on the vast prairies of North Dakota. Joe Mitchell

Chapple, of the *National Magazine,* Boston, who began life on these same prairies in a sod shanty, could tell the story with all its variations, and Theodore Roosevelt, who as a cowboy traversed the same section, could have related interesting incidents of these pioneer printers which would read like a romance. It is enough, however, to say that Roy T. Porte started at the lowest rung of the ladder and like many another boy gained his education in the college of hard knocks — the country print shop. As a printer's devil in the office of the *Reporter,* at Casselton, North Dakota, he mastered the intricacies of the printing business. He learned to wash rollers, to set type, and no doubt was initiated by looking for the printer's type louse. Roy learned the whole thing — kindling fires, carrying newspapers and sweeping the floors, and was usually paid off in trade slips at the corner store. When he took upon his young shoulders the publication of the Hunter (N. D.) *Herald,* he was well aware that he would have to accept potatoes, turkeys and pumpkins in payment of subscriptions, but such business methods even then were obnoxious to him. His work as the publisher of the *Herald* attracted more than local attention because of its mechanical makeup and because of the " pep " shown in its editorial columns.

Once started in the printing business, he continued up the ladder and was next found in a job printing establishment at Fargo, which grew and prospered under his direction. It was there that his cost finding ideas first took root, and he became more and more interested in efficiency plans and methods, with the result that his ability won wider recognition and he was called to the secretaryship of the Ben Franklin Club, of Cincinnati, Ohio.

Eventually he landed in Salt Lake City to fill a similar position. Here he put into practice the ideas which later were embodied in the Franklin Printing Price List, which today is recognized as an authority in nearly ten thousand printing plants throughout the world, proving again that no matter what it is one man can do better than another, the world will make a pathway to his door, even though his door be far distant from the marts of trade. But Salt Lake City is not off the main highways of travel. It is the home of Roy T. Porte who, by the use of midnight oil, solved his own problems as well as those of thousands of others.

EDITOR'S NOTE: The preceding story is in response to a request made several months ago that we publish a sketch of the life of Mr. Porte. Recently H. C. Hotaling, field secretary of the National Editorial Association, visited Mr. Porte at his home in Salt Lake City, and at our request wrote "A Little Journey," which portrays the personal side in the life and works of Mr. Porte.

WILD AGENCIES I HAVE KNOWN

BY A MAKEUP MAN

The makeup man on a weekly trade paper has to deal with some so called " agencies " that know nothing about the printer's business. In the capacity of link between the ad. setter and the agency, paying attention to the needs of the advertiser, as in the trade paper field, the advertiser and the publisher are on intimate terms, and the editor depends upon the advertiser for his support and confidence. Frequently the advertiser permits an agency to handle his account in the trade press, and the agencies soliciting this type of work often attempt effects beyond the equipment of the printer and cause ill feeling between the parties involved.

An agent not versed in the printer's art is worse than no agent at all — a repetition of the saying that "A little learning is a dangerous thing," just as an artist who knows not the limitations of his craft produces no improvement on type. In other words, the standardized product is respected, the masterpiece is appreciated, but not the commonplace.

An advertiser handled his own work, but in the press of duties found his time for this work running short. The account was turned over to a local agency, and the first piece of copy, a masterpiece born of the correspondence school rule book, was presented. The copy writer had also studied the panel and the beauty it added to an advertisement, and had on his layout several clever panels, also parts of old plates. No plate was made for the advertisement and accordingly the printer used straight rules. The proof was sent out, and a scorching letter came by return mail, asking us why we did not follow the layout, making it necessary for the makeup to become a missionary and remember that a soft answer turneth away wrath.

The second case concerns probably the largest agency in America. In the last order to us the agency requests—and must have — top of a right hand page, and the copy is for a half page advertisement up and down!

The third episode concerns the agency that does its work by halves and sends us drawing, permitting us to have the cuts made. Needless to say, the drawings are often made to the wrong proportions, necessitating lengthy correspondence and causing dissatisfaction to the client, who considers the publisher at fault. One agency of this type had its artist make a drawing, and as a Ben Day background was wanted, simply wrote on the picture, " Ben Day," and sent the drawing along. This is only one of the reasons the makeup man's life is limited to his brute endurance.

But do not gain from this that the life of this very necessary individual is not entirely without a few bright spots. The prize mirth provoker coming to the writer's attention was the case of the agency that sent a full plate with no corrections, asking for six clean proofs, and dated the advertisement for the issue of March 6. The plate arrived one day before closing, but nevertheless we pulled six proofs and sent them along so that the advertiser might permit them to adorn the cases of his salesmen. On the eighth day of March, by special delivery, one proof came back marked O. K., four days after the plate had been run off.

A national advertiser, who spends millions annually in boosting the sale of a minor product vital to the food of a nation, sends us semimonthly two plates for a page advertisement, same address by different names to our two publications, known to be associated, and in face of the fact that the present cost of electros is rather high.

We have met the layout man who not only designates spaces for matter and type faces but also goes a step further and over the brink, specifying definite sizes, which if carried out cause ludicrous results, provided there is a result. Then it takes time to make a mold of type in mixed plates, and corrections can not be conveniently executed after the plate has been made. But these are very minor trifles to the man who wants to correct a sentence at the last moment.

If the advertiser's agent wishes to produce a neat impression with every advertisement, plates are his insurance against worked up slugs and battered type. Were publishers accorded plate service for every advertiser, the job of the makeup man would be lighter and the publicity would result in better printing, and the man who pays the bill would be better satisfied.

USE YOUR ABILITY

Motive power must be added to brilliant ideas to make them worth while.

Wonderful plans must be energized into action and placed fairly before the world before their power can be felt by the people of the world.

Talent of any kind is always sure of a market, provided it exerts itself. But it must not cower at home and expect an anxious world to seek it out. It must go out into the highways, and byways, and the markets and demand recognition.

If you have real latent ability and are a failure — all the more the shame.—*The Office Economist.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Where Can Rates Be Reduced?

At some recent district press meetings there have been lively discussions on the subject: "Can Subscription and Advertising Rates Be Reduced?" Usually the speaker on the program takes the stand that they can not, but in every meeting there are some publishers of larger or smaller sized newspapers who think it is necessary to make some concessions in both subscription and advertising rates. In strictly agricultural communities this feeling is apt to prevail at this time, and publishers get panicky. Hence the discussion of the subject.

As to subscription price: Before the war it may be said that dailies were usually $3 and $4 a year, and weeklies were as a rule $1.50. They all stuck at those figures until long after the war came on, and thought they were prospering when money came in freely at those prices. But the cost of production was sneaking up on them all the time until in 1919 they found themselves surrounded with such great costs that there was no profit whatever in the subscriptions. Then the dailies began stepping up to $4, $5 and $6, and the weeklies quite generally perched on the $2 mark. It helped a whole lot to get one-third more for the newspaper and enjoy a circulation increase at the same time, and they all did. Tardily advertising rates were raised also, but long after the cost of production had risen, until perhaps a twenty-five per cent increase was realized in some cases. And in general these increased rates remain today.

During this reluctant advance in rates, how did production figures show up, and how are they now? An authority is quoted who takes 1907 as the standard or 100 mark. In 1914 costs had advanced to 178, and in 1921 the figure is 394. News print jumped to 623 in 1920, and is still at 210. Postage has gone up to 337, according to this authority, and ink up to 231, as compared with the 100 mark of 1907. Editorial expense has advanced to 241 in 1921, miscellaneous expenses to 244.

Newspaper subscription rates still remain at 133, and advertising rates at about the same per cent of advance. Where besides in print paper has any cost been reduced? Where can the publisher make up the losses if he reduces rates now?

Another angle was presented at one meeting. If the readers protest at the $2 subscription rate and the publisher cuts his rate down to $1.50 on a circulation of two thousand, the publisher is due for a fall of $1,000 a year, while the individual whose family will get the benefit of but 50 cents reduction in the year's expenses will hardly see any saving whatever. The advertiser is the customer to be reckoned with now, not the subscriber. There will be fewer papers subscribed for and bought this year than last. All publications will very likely suffer in the same proportion. But the advertiser who enjoyed the luxury of large newspaper space in 1919 and 1920 is counting the cost very closely now. The problem is to "show" him, and to carry the load of production cost with the loss of volume. Loss of money by cutting rates, and loss of volume at the same time, may lead to disaster. Isn't it the cool headed plan now to sail slower and keep the boat on an even keel? It can be done, provided the panic does not get started.

Why Scrap Over "Circulation"?

Occasionally the echo from some furious circulation battle comes to The Inland Printer. Very emphatic and challenging statements are sometimes made where there exists a difference in circulation of not more than a few hundred at the most. What is the use? Newspapers should strive to cover their fields as nearly one hundred per cent as possible, of course, but in most cases no one newspaper can justly claim to do this. Then where is the medium for thorough advertising that can take the place of the one of slightly lesser circulation in any local territory? A corrected mailing list that must be right up to the minute and a campaign of directed matter under first class postage would be the only possible means of reaching the same clientele that two or more local newspapers can reach with one-half the expense and with but a small fraction of the work and trouble. Some statistics recently issued show that in six years a perfect mailing list will become obsolete, and the changes and "dead" names that accumulate on such a list multiply so fast after one year that such lists are almost worthless. The legitimate newspaper list is an up to the minute list, and, if it is a good newspaper in any field, it gives a service in its advertising columns that can be had in no other way. The smallest paper in the rural community covers its own little field as no other medium can cover it. It matters not then whether its advertising rate is on a basis of 10 cents an inch or $14 per "milline." It is the medium of that community for advertising, and its total circulation is not the thing of most importance to any one desiring its service in that community. In classifications of items of most importance in the local newspaper, circulation is about fifth. More important are the facts as to its character and reliability, its appearance, its editorial policy and influence, its business methods and regularity. With a newspaper given a good score in these essentials, the circulation may be taken for granted as above par, and as filling its field. Very often conditions require that two newspapers are necessary to meet the different situations in a community, or, in a large field, several newspapers. But as an advertiser we would rather take the statement of the leading citizens of any community regarding the good repute, the aggressiveness and progress of a newspaper than their idea of its circulation. Mere "circulation" is something any paper can get, and it may be a circulation that is very cheap and almost worthless. However, the clean list of three thousand, made up of the better and more prosperous class of people, might be easily worth three times the value of the forced and spurious list of four thousand of some scraggly sheet that is built simply for circulation.

We have known, and it has been told to us recently, that certain publications are sent out freely to people who never subscribed for them voluntarily, and have no use for them. They can not be stopped, and they are held in contempt. Advertising in such "circulation" would be high at any rate. Yet there are always plenty of just that kind, and they injure the legitimate newspaper business and newspaper advertising by discrediting all.

"Kayo" All Lottery Advertising

Recently many newspaper publishers have almost, if not quite, rendered themselves liable to prosecution for violation of the United States postal laws in the matter of publication



Special "anniversary" editions of newspapers seem to be in abundance this month. Here is the striking and appropriate specially drawn cover of the "Centennial Anniversary" edition of the Bucyrus (Ohio) *Evening Telegraph*. It is a mighty fine drawing, and the remainder of the paper, especially the eight page historical section, is up to the same high standard. Presswork by Jay Baker is remarkably good.

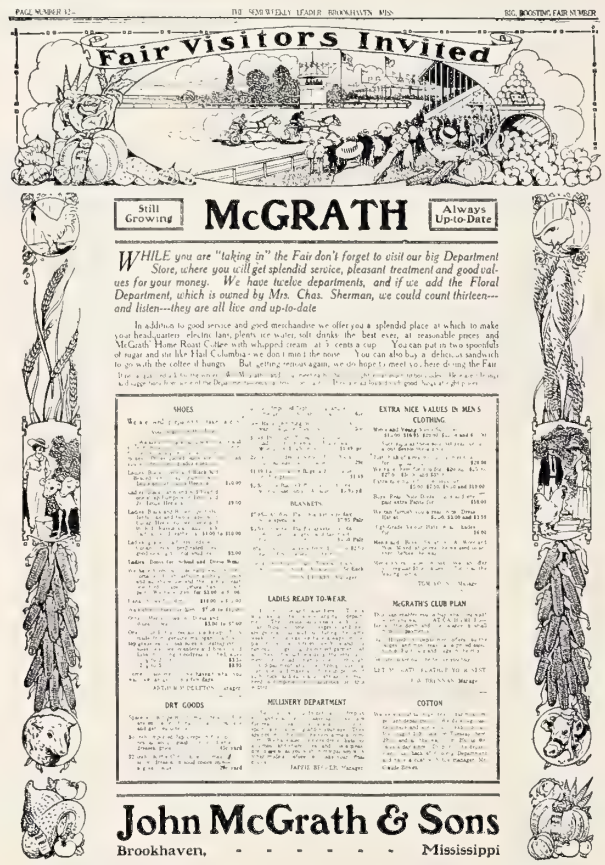
of lottery news and advertisements. In one state the abuse has grown to such proportions that state officials have also had to take cognizance of it. The usual lure that snags the newspaper is in the way of advertising offered by merchants or others who give away numbered prize tickets with purchases, theater or amusement managers who give away numbers with admission tickets, automobile dealers who peddle numbers brazenly as a raffle, and advertise the fact — a dozen different things along the same line offering paid business to the newspapers. Innocently, in most cases, the publishers have fallen for the game, and while we do not anticipate they will be prosecuted for past offenses of this kind, we do know that officials have had their attention called to the matter, with instructions to stop all of it.

Newspapers are not the only ones barred from such publicity, however, and in most states there are laws that make even the possession of lottery or raffle tickets, or the selling of them, a misdemeanor punishable by heavy fine. But with the newspaper there is a greater danger than from any fine. This is the danger of losing the second class mailing privilege for having violated the postal laws, and the loss of this privilege would be equivalent to half the value of the average newspaper.

It is obviously unfair to the publisher for any one to get up a scheme of drawings or prizes which will jeopardize the newspaper's second class privilege to the mails, and then by weight of influence or organization demand insertion of advertising in the paper. Postmasters would be as liable as the newspaper for accepting such matter for mailing, and under most state laws the person promoting the lottery scheme would be liable.

Observations

Nothing has so impressed the general newspaper publisher as the loss of revenue that in recent years came from agricultural sources. Pure bred stock advertising and public sale business had been established on what we all thought was a permanent basis, one that could be depended on year in and year out. It made live business and live readers, and we all enjoyed it. Then, now should be the time for studying service to the farming interests — a service that will get the customer the most for the least money, and advice that will help him along. Friends made in times like these will be friends of the newspaper always.



Page advertisement from the "Fair Edition" of *The Semi-Weekly Leader*, Brookhaven, Mississippi, which demonstrates how illustration plates may add life, interest, and an appropriate atmosphere to special editions. A common weakness in the advertisements of small town papers is in the fact that they are so seldom illustrated. Several concerns now supply such cuts at nominal cost and many publishers are taking advantage of the opportunity thus afforded to improve their papers.

When revival comes after the present slump in business, how are you going to get machine operators for your shops? With operators even now in demand every day and wages very satisfactory, employing publishers and printers are likely to face a condition that baffles them. Start an apprentice in your shop now while you can get good boys and girls for that kind of work. If you haven't time for their instruction, make the time. If you don't, you will most surely have to take time to bemoan your ill fortune later.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

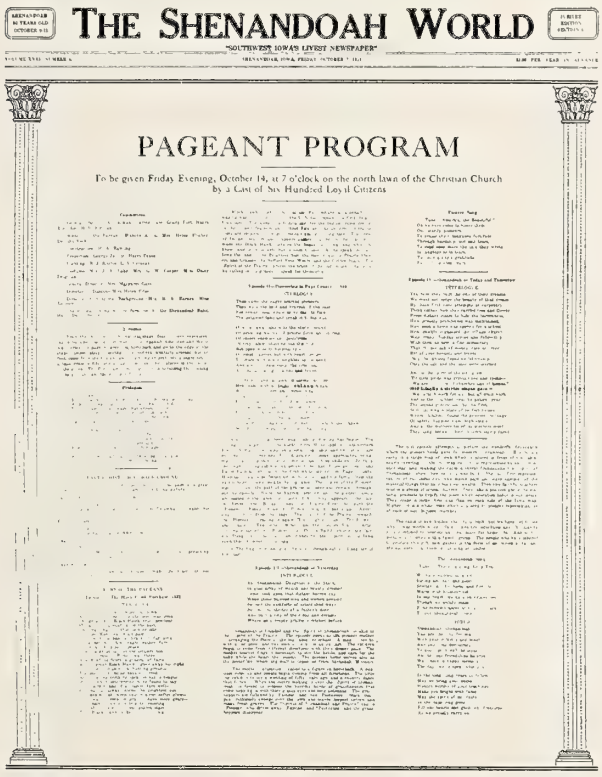
BY J. L. FRAZIER

The Nevada Representative, Nevada, Iowa.— As to good qualities we will mention, first, page makeup, which is excellent, presswork, which is satisfactory as a rule, and editorial work. As a rule there is too much fuss and feathers in the shape of rulework in the larger advertisements, and the placing of them on the pages is irregular and disorderly.

Swift County Monitor, Benson, Minnesota.— Our compliments on so fine a paper from business and editorial standpoints. The many large advertisements are effectively displayed and impressive, although we do not like to see so many display lines in extra condensed capitals, even in the very good Century face. With the type equipment which the paper indicates you have, there is little excuse for mixing faces in individual advertisements, which weakens the effect in spite of the excellence of the display otherwise. Presswork is exceptional.

The Shenandoah World, Shenandoah, Iowa.—Your State fairly bristles with fine newspapers and, yet, among them all the issue of the *World* commemorating the fiftieth birthday of your city, stands out as a big achievement. Every mechanical feature matches the excellence of the editorial work. It is a shame you could not have gotten up six pages more, in order to have a page for every year, but the forty-four make a big paper. Just to give our readers an idea of the character and quality of the edition, as well as to show how the event was appropriately celebrated with a pageant, we are reproducing the initial page of one of the sections.

The Ulysses Dispatch, Ulysses, Nebraska.— While the print is a little pale it is better than the average. The first page makeup is likewise very satisfactory, in spite of the fact that one small display advertisement and several "Want" advertisements in bold face appear thereon. It is expecting too much, of course, for a paper of four pages — home printed — to maintain a clean first page, and when one makes the most of a bad situation, as you do, praise is due. You can, however, do better on the makeup of the other pages by pyramiding the advertisements, that is, grouping them from the lower right hand corner as they are done on the page from *The Florida Advocate,* reproduced in connection with this department. The display and arrangement of the advertisements are quite satisfactory.



THE SHENANDOAH WORLD

"SOUTHWEST IOWA'S LIVEST NEWSPAPER"

PAGEANT PROGRAM

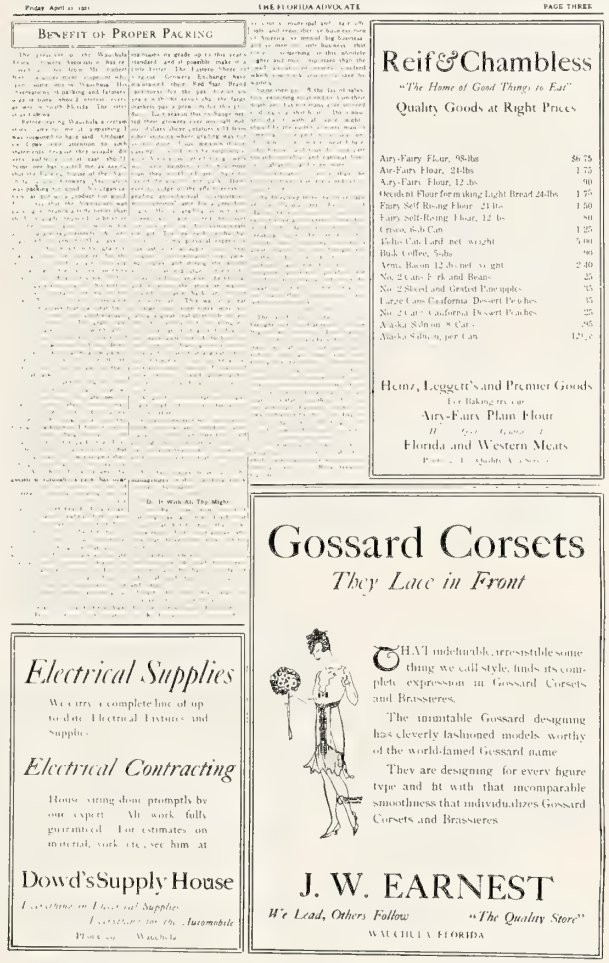
To be given Friday Evening, October 14, at 7 o'clock on the north lawn of the Christian Church by a Cast of Six Hundred Loyal Citizens

First page of one of the sections of the forty-four page edition of the Shenandoah (Iowa) *World,* issued to commemorate the fiftieth anniversary of the founding of that prosperous, wide awake little city. This page contains the program of the pageant ceremony given in celebration of the occasion. The *World* is one of the handsomest and best printed papers we have received during the current month, or in many months.

R. L. Hanck, Palo Alto, California.— Our compliments are extended on your "Fall Number" of the *Times.* The illustrated first page is a dandy. A weakness in the advertisements appearing in most small town papers is the infrequent use of illustrations. "One picture is worth a thousand words" in the opinion of the great editor, Arthur Brisbane. A good illustration will attract more as well as tell more. There are cuts galore in the special section and they are bound to get a hearing for the advertisements therein. On the first page of the news section, we believe some of the headings are larger and bolder than the importance of the items justifies. Presswork is good, and the display and arrangement of the advertisements thoroughly satisfactory.

The Oshawa Telegram, Oshawa, Ontario.— Why do you repeat the name of the paper in the date line under the masthead on the first page? The name of the city and state or province should appear there, preceding the date. It may surprise you to learn we had to turn several pages to find that Oshawa is in Canada, and that we had to turn several more — and to one of the advertisements — to learn Oshawa is in the province of Ontario. The "Fall Number" is otherwise most commendable. Presswork is excellent and the advertisements are featured by few displayed lines "brought out" with a vengeance. It is a style of advertising display that we admire, and our admiration is tempered only by the fact that in some cases blocky wood letters are used and in others condensed De Vinne, which provide a displeasing contrast with the Cheltenham Bold largely used for display. We would discard the checkerboard border and use plain rules consistently.

George M. Goolsby, Wauchula, Florida.—Your letter, accompanying the several copies of the *Advocate,* is so good and so full of common sense that we believe it should be passed along to our readers. Here goes: "Are the headings on the first page bold enough? I am also enclosing several issues of the *Advocate* in the package which will show you that I believe in 'scare' heads when there is something worth while. Most of these back issues are culls, but it will give you the idea. Personally, I do not believe in country papers



THE FLORIDA ADVOCATE — PAGE THREE

BENEFIT OF PROPER PACKING

Reif & Chambless

"The Home of Good Things to Eat"

Quality Goods at Right Prices

Heinz, Leggett's and Premier Goods

Florida and Western Meats

Electrical Supplies

We carry a complete line of up to date Electrical Fixtures and Supplies

Electrical Contracting

House wiring done promptly by our expert. All work fully guaranteed. For estimates on material, work etc., see him at

Dowd's Supply House

Gossard Corsets

They Lace in Front

J. W. EARNEST

We Lead, Others Follow "The Quality Store"

WAUCHULA FLORIDA

Attractive "inside" page of *The Florida Advocate,* Wauchula, Florida, illustrating beauty of effect gained without loss of display force from the use of one style of display type throughout and by adherence to the pyramid makeup. Read review on this page.

imitating the scare heads of the city dailies. I believe scare heads are all right for the daily, as many people read only the headings, and bold headings help sell papers, while on the other hand most people really read the news in the country paper. I am getting past middle age and do not want to become a back number. The older I become the more closely I read the trade papers and look for new ideas, and this is the reason I am asking you for a frank criticism, for I would not mind having my feelings wounded if it would give me a tip on getting up a better newspaper. I never miss reading your department in The Inland Printer and have gotten many valuable suggestions from it." The headings on the first page, October 21 issue, are sufficiently large and bold. Your five column page is small and that, of course, has a bearing on the size the heads should be. In fact, the *Advocate* is in every respect one of the handsomest papers we receive. Presswork is above reproach, makeup is excellent and the advertisements are effective and beautiful. Caslon, the aristocrat of type faces, is used throughout for advertising display, generally the Old Style (light) variety, too, although where greater emphasis is desired good use is sometimes made of the New Caslon, which is slightly stronger. Just to show, however, that adequate emphasis can be obtained with a beautiful light face type, and that the page as a whole is made attractive by consistent display in one series of type, we are reproducing an average "inside" page from the *Advocate.* Doesn't this page prove our point?

Salem Standard and Jerseyman, Salem, New Jersey.— Excellent presswork is the outstanding good quality in your paper. While the fact that the lines of the top headings on the first page are not full partially overcomes one of the objections to having the same size and style of heading at the top of every column — i. e., the confusion resulting from such crowding together of headings — the page is not as pleasing as it would be if the heads in alternate columns were dropped somewhat to add interest to the page as a whole. Advertisements are excellent, the full page " Dollar Day " displays being particularly so.

Paul H. Hobbs, Brookhaven, Mississippi.—The " Fair Edition " of the *Leader,* " the largest paper ever printed in Brookhaven or any other town in Mississippi with a population of 6,500," is an achievement of which you and the whole force are justified in feeling proud. The thirty-two pages of the edition contain many large and forceful advertisements, a number of which are surrounded by special borders, while several have been given added strength and interest by the use of appropriate illustrations obtained through one of the cut service organizations, of which we have long felt more publishers should take advantage. We are reproducing an advertisement in which such cuts are used and regret that in transit the handsome first page has been so badly damaged a reproduction of it can not be made.

Clark County Courier, Clark, South Dakota.— If we correctly recall past issues of the *Courier* which we have seen, you appear to be slipping. Certainly the paper is not what we have thought of it as being, although the first page makeup appears neat and interesting. The top headings might well be a little stronger. Presswork is not uniform, there are broad pale streaks and spots on almost every page. Do you change the tympan for every form? The worst feature is the placing of advertisements. There is not the least system or order in their arrangement. A wonderful improvement would result if you would follow the pyramid in placing advertisements, that is, place them always in the lower right hand corner of the page, the largest one in the corner and the smaller ones grouped around it. This gives a nice order throughout the paper and forces the reading matter toward the upper left hand corner, where the eye of the reader naturally alights in turning to each new page. If a reader is permitted to read the news without irritation he is in a better frame of mind to give close attention to the advertisements. The heavy rule borders so frequently used not only do not harmonize with the lighter toned types but because of their prominence detract from the type, which is the important thing in any advertisement.

The Coblesville Times, Coblesville, New York.— There are several features about your paper that are above the average. Outstanding among them is the clean and uniform print. Improvement could not be expected. We think that you have too many large news headlines on your first page, especially since the items in many cases are not of sufficient importance to warrant the emphasis they are given. Most of the advertisements, particularly the larger ones, are decidedly effective. Restraint in amount of display is practiced with good judgment, while the lines displayed are effectively emphasized. Some of the smaller advertisements are not so good, particularly those in which the extra condensed head letter is used for the display. If there is any reason whatever for the use of this style, it would be for lines that would be cramped if set in a modern display type of regular proportions. However, most of the lines for which you have used this type are short of full measure, which makes the " skinny " type look very much out of place. A point to remember when the question of using an extra condensed face comes up is that while you gain in the height of the letters you lose in width, so that quite generally a smaller face of regular width has even greater display strength than the condensed. Furthermore, the greater legibility of letters of regular shape — and the fact that people are more accustomed to reading them — adds to their display value features that compensate for a loss in size. As display " value " is what we are after, why not get it, with types of pleasing proportion, especially when our displays will be more attractive in general?



K. Leroy Hamman, of Oakland, California, is a producer of effective advertising who caters especially to banks. As a usual rule Mr. Hamman's type display is more formal and more pleasing, but in this radical departure from his usual style he has produced something with a world of punch in it. The practice of setting the initial line of a paragraph in larger type than the remainder was quite the rage a few years ago, when, followed to such an extent, naturally did not have the distinction the present limited employment of it gives. While not a style for general use, we consider that occasionally, and in an open display like the above advertisement, the style has considerable value, especially when the empasized lines tell a story as does the first one, " Hops are moving." A great deal of the advertisement's effectiveness, however, is due to the hand lettered heading, which gives it considerable distinction.

Johnson Brothers, Monroe, Michigan.— First page makeup is interesting, if a little " spotty." The American Tobacco Company could not get an advertisement on the first page of a paper owned by the writer for any price that they would be willing to pay. Furthermore, they could not get more publicity, that is enough more to amount to anything, from the entire first page than they do from that single column five inch advertisement with its big black type standing alone on the page. It is certainly a bargain for them to have the only advertisement on the first page with their " flash " copy and bold display. In so far as the placing of advertisements is concerned, the *Monitor* is poorly made up throughout. The idea seems to be to give every advertiser as much reading matter adjacent to his display as possible. On the last page of your August 19 issue we find the Watson Bakery with a two column by eight inch advertisement at the top of the page, with reading matter on both sides and below. Lower on the page we find Stretch & Co. with a three column by about nine inch advertisement with reading matter across the top and along both sides. The bottom of this advertisement rests upon a chiropractor's display which is six columns by one inch, quite a " streamer." Most papers have a rule that an advertisement that covers so many columns — two, three, four, etc.— shall have a proportionate depth, enough to make it worth while. This streamer of the chiropractor's tops the six column cartoon " strip " at the bottom of the page. We count thirteen advertisements on this page, and every one is next to reading matter, and the appearance of the page shows it, too. If a publisher doesn't consider his paper of sufficient importance to insist on an attractive appearance, he can not expect his advertisers to consider it of value. Such positions and such strips as the chiropractor has in this issue couldn't be bought in the best newspapers, metropolitan or " country." Presswork, for which you apologize, is the best mechanical feature. The advertisements suffer from " machinitis," that infectious disease so easily " caught " by ad. men and publishers who are more interested in getting the ads. up quickly than well. We note that printers who use the machine where they should not in setting advertisements realize the fact that the small size of their mats is insufficient to give the matter proper display and frequently endeavor to overcome the weakness by setting such matter in all caps, which only makes a bad matter worse. Your display type equipment is also weak, running strong to extra condensed styles, which are ugly and, in small sizes, trying to the eyes. We also suggest that you use plain rules consistently as borders, preferably of four point size.

The Woodbine Twiner, Woodbine, Iowa.—While, in general, the paper is an excellent one, and is nicely printed, we have several suggestions to make which, if followed, will result in improvement. The first page of the October 27 issue, while neat, is weak on account of the fact there are no news headings of worth while size thereon. The items are covered by heads the same size as the body, being the " second letter " of the matrices used in your machine. Use some good heads with an upper deck set in eighteen point at least. Advertisements are remarkably good, and their arrangement on the pages, quite generally pyramided, is neat and orderly. Bolder types than we like are used, especially in some of the smaller displays. Advertising circulars, evidently reprints of page advertisements in other issues of the paper, are also quite generally good. The display at the top of the one printed on red stock for the Vredenburg-Lewis Company is too weak in proportion to the size of the display and too small, we think, to command the attention it should. The Armistice Day circular is strong and is effectively displayed. If the " Program for the Day " had been enclosed in a panel, the effect of confusion resulting from so many display features being intermingled would have been avoided. The "Act Quick " poster for Siebel's is decidedly effective.

The Waynesfield Courier, Waynesfield, Ohio.— Your Twenty-fifth Anniversary Number is an achievement from a publishing standpoint, and you have put the best foot forward for the paper, as is proper. Editorial features are well handled and we only regret the mechanical features are not of the same standard. Presswork is pale and weak. You have a rather poor equipment of advertising display type, as the styles most generally used are old and displeasing, now that we have become acquainted with later and more attractive styles. The extra condensed heavy block letter so often used is not an ad. letter at all, but a heading type. It looks very bad in the open space of an advertisement, especially when close to a line of regular shape, worse still when adjacent to a line of extended type. We are continually spreading propaganda for the one style of type plan, because it means not only a better looking paper but a more economically produced paper. In our opinion, you could well afford, just from a business standpoint, to discard all the display type you now have and buy weight fonts of one single style for consistent use. With your large fonts of the one style you would set the advertisements in much less time, for then you would be saved the time you now spend running from one case to another when you find the case holding the style of type of your choice is short a letter or two of the number of characters required for the job.

The Accomack News, Onancock, Virginia.— Makeup of the first pages of the several issues sent us is excellent, and the presswork, too, is good. There is decided opportunity for improvement in the advertisements, although some of them are satisfactory. Advertisements are frequently weakened by setting matter on the machine, perforce, therefore, in smaller type than they should be set. The large display for Hargis in your May 20 issue is a case in point. The extremely long lines of the small roman capitals look weak, difficult to read — as they are — and in the scattered effect appear displeasing. The body of an advertisement should be as large as the space and proper consideration of the value of white space will permit. Type also should not be set in such long lines as in this advertisement. A line should not be much longer than an alphabet and a half of lower case of the type in question. That is the ideal length of line. The condensed block letter often used in advertisements is ugly. You would add greatly to the appearance of your paper by pyramiding the advertisements. The effect of order and system resulting from grouping all advertisements of a page in the lower right hand corner, thereby forcing the reading matter into the upper left hand corner, is not only pleasing but adds to the comfort and satisfaction of the reader.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"What a Compositor Should Know"

This booklet, which is No. 1 of a series of printing handbooks, deals chiefly with the tools and materials used by the compositor. Believing that the compositor should know everything that is possible about his craft, the author has given a brief but comprehensive description of type, its composition and methods of manufacture, parts of a type character, what constitutes a font of type and the furniture, tools and appliances used in the composing room. One chapter is devoted to a history of the point system and a discussion of its advantages. The concluding chapter of this booklet contains much good advice for the compositor on the subjects of composition and distribution.

"What a Compositor Should Know—Section 1," by W. H. Slater. Published by the Borough Publishing Company, 132 Church road, Canonbury, N. 1, London, England.

"Handbook for Newspaper Workers"

This volume, written by the author of "Newspaper Reporting and Correspondence" and "Newspaper Editing," is a compact and practical manual of all the elements that go to make up a correct newspaper style. The rules given are clear and concise, and are illustrated with numerous and striking examples. Because this book is a handbook the material is presented in outline form with sections numbered and indexed for ready reference. In addition to authoritative guidance in grammar, punctuation, style, diction and accuracy, there is also included matter regarding the rudiments of headline writing, copyreading, proofreading, typography and the handling of pictures and cuts. Many items of information and technical data of benefit even to an experienced newspaper man are included.

Although designed primarily for newspaper men, the book contains information of interest and value to all who deal directly or indirectly with type. As newspaper English is, or should be, the best and clearest English, the writer, advertiser or business correspondent, as well as the reporter or editor, will find the material of interest.

"Handbook for Newspaper Workers," by Grant Milnor Hyde, Associate Professor of Journalism, University of Wisconsin. Published by D. Appleton & Co., New York city.

Carey Printing Company's Achievement

"Achievement" is a most appropriate title for the handsome souvenir volume with which The Carey Printing Company, of New York, has favored its friends. In the book the company tells what has been accomplished and credits most of its success to new ideas in the treatment of customers. For instance, a promise of delivery is never made until the foremen of the various departments through which the work passes have estimated the time required. Then the doors of the company's plant are open day and night to the customers. The composing room is divided into sixteen sections. While the customer's work is in the composing room he deals directly with the section head in charge of it. Thus is the customer made to feel that the Carey printery is a part of his own organization. A magazine publisher has at his service a great printing plant without the investment of any capital or responsibility of any kind. Printing is regarded here as a service, not as a commodity.

The different departments of this great printery are described and very cleverly illustrated by bird's eye views of each floor in the building. Besides this there are articles on the various branches of the printing industry, contributed by leaders in the various lines. These articles include "Papermaking," by E. O. Dorman; "Inkmaking," by James Ullman; "Engraving," by Theodore Stendel; "Color Plate Making," by W. M. Probasco; "Electrotyping," by Edwin Flower, and "The Art of Printing," by a Carey expert.

Exhibits of printing make up the rest of this valuable volume. Here are shown examples of one printing in inks of different hues; two color printing, which is much neglected these days; three color printing, and finally four color printing for all purposes of illustration. The book contains 146 pages 11 by 13¾ inches in size, and is surely a highly creditable "Achievement."

"Effective Direct Advertising"

Between the covers of this book direct advertising has been covered from A to Z. The work is not confined by any means to direct by mail advertising but covers fully all the other forms which are included in the comprehensive title of direct advertising.

Robert E. Ramsay, the author of this book, is too well known to the advertising world to need any introduction. His book "Effective House-Organs" is the standard work on the subject of house-organs, and as author, editor and lecturer Mr. Ramsay is one of the best known men in the advertising field. It is safe to say that no one was better equipped to write the present volume than the man who has been so closely associated with the development of direct advertising during the past fifteen years.

A few years ago the humble "dodger" sent out by the retail merchant was the chief form of direct advertising in use. In 1920 the amount spent for direct advertising exceeded the expenditures for all other forms of advertising other than that done through the newspapers. The convention held at Springfield this year (in which Mr. Ramsay was one of the leading spirits) has given direct advertising a new impetus.

With the growth of direct advertising comes the need of an authoritative book on the subject — one which covers the field in a thoroughly practical way, giving both the layman and the professional advertising man a clear idea of the principles of direct advertising and telling him how to apply them to make direct advertising pay. Mr. Ramsay has filled the need admirably in "Effective Direct Advertising."

In preparing this work Mr. Ramsay has kept one foot on the ground. Remembering the needs of the student and the beginner in advertising as well as those of the busy man who is looking for facts, he has avoided long winded theoretical discussions. The author has succeeded in combining in this volume the essential physical, mental and mechanical factors as well as the strategic factors that are involved in the preparation of either a single mailing piece or an elaborate campaign.

In order to simplify the work for teaching and for use as a reference book it has been divided into five parts. Each part is distinct from the others, but all are interdependent.

Part one gives a brief history of direct advertising and the place it occupies in business. Part two pertains to the physical factors of direct advertising, such as the form, the list and the returns. The functions of the person who prepares the material and directs the campaign are clearly outlined, and the organization of a direct advertising department is described. Part three discusses the mental factors, including analysis and planning, follow up and writing the copy. Part four explains all the mechanical factors, such as illustration, typography, paper distribution, postal requirements, etc. Part five shows the application of the principles as set forth in parts one to four and touches upon the cost of campaigns, mailing pieces, etc. It tells how direct advertising has been used successfully in various branches of business.

To sum up briefly the contents of this book: It shows how to prepare all forms of circular matter, including the details of type, paper, printing, folding, etc.; how to secure mailing lists, keep them in order and record returns; how to plan and carry out a campaign; it analyzes the writing of copy. Because of its thorough index and complete set of cross references this volume is a valuable and convenient reference guide.

As Mr. Ramsay explains in his introduction to the book, it is in no way intended as propaganda for more indiscriminate direct advertising. Its purpose is to raise the standard of direct advertising rather than to increase its volume, and thus increase its effectiveness in getting business.

" Effective Direct Advertising," by Robert E. Ramsay. Published by D. Appleton & Co., New York city. May be secured through The Inland Printer Company. Price $5. Postage 20 cents.

Two Interesting Booklets

Two interesting booklets by Douglas C. McMurtrie, of the Condé Nast Press, have been received by The Inland Printer. " Proofreading in the Fifteenth Century " has been compiled from the study of records relating to correctors of the press at work in Paris prior to 1500, and contains much information of interest to the student of the history of printing. The proofreader of those days had to be somewhat of a scholar, but he had few rules of capitalization and punctuation to worry about.

" Geographic Names, Their Spelling as a Factor in Typographic Style " is a reprint of an article by Mr. McMurtrie which was published in a recent issue of *The Printing Art.* The author discusses the confusion caused by varying spellings of geographic names in different countries, and suggests that in the making of maps or the writing of geographical records for international use the original spelling of the name be retained.

"Co-operation, Merchandising and Promotion"

This volume is a handbook for the merchandising and promotion departments of newspapers. It contains much useful information and many suggestions on the coöperation between newspapers and their advertisers in conducting selling campaigns. Among the subjects treated in this volume are merchandising surveys, the compilation and use of route books and lists, the securing of window displays and demonstrations, introductions to the trade, such as broadsides, letters and portfolios, the merchandising newspaper for dealers, the collection, filing and use of data for advertisers and solicitation, a general market analysis of territory.

The author of this book is merchandising and promotion manager of the *Indianapolis Star* and editor of its dealers' trade paper, *The Coöperator and Merchandiser.*

" Coöperation, Merchandising and Promotion " is published by the author, Russell E. Smith, Postoffice Box 208, Indianapolis, Indiana.



Miss Beth Dowell-McCormack.

One of the most active, and attractive, figures among the many exhibitors at the Direct Mail Advertising Association's convention, at Springfield, Massachusetts, was Miss Beth Dowell-McCormack. Her enthusiasm and optimism were a treat to all with whom she came in contact, and it is doubtful if there was any one who did not meet her at some time or other during the convention. Incidentally, she took a great interest in, and was a good " booster " for, The Inland Printer. Beth is the charming daughter and " pal " of G. Ben McCormack, manager of advertising and sales promotion, Kelly press department, American Type Founders Company. Wherever you find " Mac " you will find Beth, and she would sooner talk about her father's work than any femine subject imaginable. During the entire convention her headquarters were at the booth of the American Type Founders Company, and no exhibitor had a more faithful or enthusiastic representative. Beth's comment on the show was: " It was fine, sales very satisfactory, weather was perfect, and the people *just grand.*"

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Brief Notes of the Trade

The Supreme Court of Massachusetts has recently ruled that strikes involving more than twenty-five persons are a matter of public concern sufficient to warrant investigation to determine the blame for their instigation.

Alfred L. Brown has opened a studio at 17B Irving avenue, Atlantic City, New Jersey. The firm will be known as Brown's Illustrating Service, and will specialize in trade mark designing, technical illustrating and reproductions.

A new specimen booklet has been issued by Barnhart Brothers & Spindler, Chicago, showing the Parsons series with the Parsons Bold and Parsons italic. The booklet contains many specimens of composition in which this novel type face is used.

O. W. Goess, formerly assistant sales and advertising manager of Montgomery Ward & Co., has been appointed director of the Advertisers' Service Bureau of Max Lau Colortype Company, of Chicago. In his new post Mr. Goess will have full charge of all promotional work in connection with advertising and sales ideas for clients.

The Babcock Printing Press Manufacturing Company, New London, Connecticut, has issued a new catalogue showing the complete Babcock line of cylinder presses. The catalogue is attractively printed and contains numerous illustrations and diagrams showing the construction of the presses. The simple cover design, die stamped in dark green on stock of a lighter green, is decidedly pleasing.

" To Mr. and Mrs. Joseph S. Carreau, a daughter, November 12, at Pelham Manor, New York " is an announcement that means little to the printing fraternity. But when it is known that Miss Mary Boyd Carreau, the baby above mentioned, is the first grandchild to Ed. Sinclair, the popular president of the Sinclair & Valentine Company, then it becomes an event in which thousands of printers are interested. There could be no happier grandfather than Mr. Sinclair. We join with his thousands of friends in extending congratulations.

In accordance with its plan of covering the entire United States with field representatives the Porte Publishing Company announces that C. L. Clayton has been assigned the western field, consisting of eleven States as follows: Washington, Oregon, California, Montana, Idaho, Colorado, Nevada, Arizona, New Mexico, Utah, Wyoming, and that part of Texas as far east as the eastern boundary of New Mexico, including El Paso. Mr. Clayton has been identified with the Franklin Printing Price List almost from its beginning.

G. Ben McCormack

With the creation of the new department of Kelly press advertising and sales promotion, the American Type Founders Company placed G. Ben McCormack in charge as



G. Ben McCormack.

manager. This was a recognition of long and faithful service. Twenty years ago Mr. McCormack followed the advice given by Horace Greeley and moved westward from Chicago, joining the forces of the American Type Founders Company on the Pacific Coast. He has been with the company ever since, continually advancing, and filling many places of responsibility. He has made several trips around the world, and also special trips to Alaska, South America and other places. When the Kelly press was launched Mr. McCormack joined the department and for a number of years was assistant to William M. Kelly, the inventor of the press and manager of the department.

The early part of Mr. McCormack's life was spent in Chicago, which was his birthplace, but he now makes his residence in New York city. Throughout his travels he has attracted considerable attention to himself because he was invariably accompanied by a little black eyed miss who is his inseparable companion, and who, by the way, now has rather pronounced ideas of her own regarding men and their habits. This little miss is his daughter and " pal," Beth. Always a good " mixer " and ever ready for a good time, Mr. McCormack has adhered steadfastly to the policy which he constantly preaches, that a man should keep good hours and hustle for business. His daughter says this is all any woman should expect from a man, but it is the policy that has brought him his present high standing.

Permanent Exhibit for Advertising Typographers

The Advertising Typographers' Division of the United Typothetæ of America is assembling a permanent exhibit of specimens of the work of its members. The very successful exhibit shown at Toronto revealed the advantage of displaying examples of the typographer's art. It is planned to show the permanent exhibit at conventions and expositions with the hope of stimulating interest in and creating a greater demand for good typography.

Chicago Printers Try Community Ownership

Community ownership is being developed in Chicago by several firms connected with the graphic arts. A six story building at 512-522 Sherman street has been purchased by four of the tenants: R. J. Jefferson Printing Company; Keefe, Coles & Co., printers; Harmegnies & Howell, printers, and Blomgren Brothers & Co., engravers and electrotypers. The purchase price was $155,000, subject to an encumbrance of $60,000. The building was erected by the late J. M. W. Jones, a pioneer printer of Chicago, and was formerly occupied by his printing plant.

"The Printer's Album"

The Printer's Album, house-organ of the Challenge Machinery Company, Grand Haven, Michigan, has resumed publication after a lapse of five years. As stated on the editorial page, *The Printer's Album* will be published once in a while, and the only subscription price will be good will. Any one connected with the graphic arts will be placed on the mailing list if he writes to the Challenge Machinery Company. The Inland Printer has received a copy and wishes to compliment the producers on its interesting and practical editorial contents and its neat appearance.

Borden Addresses Franklin-Typothetae of Chicago

The November dinner meeting of the Franklin-Typothetæ of Chicago, held Thursday evening, November 17, was one of unusual interest and importance. Joseph A. Borden, of the service department of the American Writing Paper Company, was there to present to the Franklin-Typothetæ a new educational plan designed to create opportunities for the printer in the production of printed salesmanship and to stimulate business in general.

The international officers of the United Typothetæ of America were present to hear Mr. Borden explain his plan. President J. Linton Engle, Vice President J. C. Acton, Treasurer Fred W. Gage, Vice President R. B. Nelson and Secretary E. T. Miller were introduced by President E. F. Hamm of the Franklin-Typothetæ, and all spoke briefly, extending the greetings of the parent body to the Chicago organization.

The plan presented by Mr. Borden is known as the "Printers' Salesmanship Booklet Campaign." This constructive and educational campaign is already in operation in Pittsburgh, Columbus, Dayton, Springfield, Cincinnati, Minneapolis and St. Paul. The plan consists of a year of intensive direct mail advertising conducted through the local Typothetæ organizations. Three series of booklets, forty-eight in all, are used. The first is a series of twelve booklets mailed monthly to members of the local Typothetæ to keep the printers themselves alive to the need of printed salesmanship to promote their own business, as well as to build up the businesses of their customers. The second feature of the campaign is a series of twelve monthly booklets to be mailed to buyers of printing to convince them of the need of printed salesmanship. The third feature of the campaign is a series of twenty-four booklets which are lessons in salesmanship for the printer, teaching him how to conduct direct advertising campaigns both for himself and for his customers. The cost of compiling and printing these booklets is borne by the American Writing Paper Company, Holyoke, Massachusetts.

Mr. Borden's plan was received with enthusiasm and was unanimously endorsed by the Franklin-Typothetæ.

Noble T. Praigg, director of advertising of the United Typothetæ of America, urged printers to sell ideas as well as printing. Advertising, he pointed out, is sold on service rather than on price, and the printer puts dollars into his pocket in proportion as he takes ideas out of his head.



West and East Meet.

Members of the staff of THE INLAND PRINTER visited the plant of the American Type Founders Company, at Jersey City, New Jersey, on Monday, October 31, and are here shown as photographed with some of the A. T. F. officials. Top row, left to right: G. Ben McCormack, Henry L. Bullen, John E. Allen, W. M. Kelly. Second row: Harry Hillman, Mrs. Harry Hillman, C. R. Beers, Frank B. Berry, H. P. Hogan. Bottom row: Stephen H. Horgan, Robert W. Nelson, Mrs. Clara J. Shepard, Frank Bacon. Messrs. John E. Allen and Frank Bacon are with the Mergenthaler Linotype Company.

Eleventh District Typothetae Federation Holds Convention

The printers of the eleventh district, embracing the States of Minnesota, North Dakota and South Dakota, held a convention at St. Paul on Friday and Saturday, November 4 and 5, and perfected a strong Eleventh District Typothetæ Federation. There were approximately fifty delegates present from Minneapolis, Duluth, St. Paul, Fargo, Sioux Falls and other points.

M. I. Stewart, of Stewart-Taylor Company, Duluth, who is the new executive committeeman from the eleventh district, was elected president, succeeding W. A. Ropke.

The principal speaker and invited guest was F. R. Wilke, of Milwaukee, a director of the Milwaukee Typothetæ, who talked on "Coöperation and Organization." On Friday evening the delegates attended a theater party, and on Saturday afternoon they saw the football game between Minnesota and Iowa. It was altogether a most interesting, instructive and enthusiastic meeting.

Inland Printer Has "Party" in New York

The recent visit to the East of several members of THE INLAND PRINTER "family" was made the occasion of a very happy event in the form of a party, given by Mrs. Clara J. Shepard at the McAlpin Hotel. With Mrs. Shepard as hostess the gathering was made up as follows: Mrs. Harry Hillman; Harry Hillman, editor; C. R. Beers, eastern representative; Stephen H. Horgan, editor Process Engraving department, and Frank Bacon, of the sales department of the Mergenthaler Linotype Company. Henry L. Bullen, editor of the department known as Collectanea Typographica, and Robert E. Ramsay, editor Direct Mail Advertising department, for whom places had been reserved, were unable to be present as they could not reach the city in time.

Artistic Paper Advertising

From Louis Dejonge & Co., New York city, we have received several advertising specimens of unusual merit. One is a handsome portfolio of advertisements of Dejonge art mat, printed on that paper. From the standpoint of copy, illustration and typography these advertisements are excellent, and their attractiveness is enhanced by the paper on which they are printed. "First Impressions or The Psychology of Paper and Ink," by William Bond Wheelwright, contains several reproductions of fine halftones on art mat. The realism and fidelity of detail which characterize these illustrations prove that glossy paper is unnecessary to secure the finest results in halftone reproductions. Another booklet, which is a fine specimen of Bodoni typography, is devoted to a description of art mat and its uses.

Direct Mail Exhibit at Chicago

A three day exhibit of direct mail advertising was held at the Morrison Hotel, Chicago, November 10, 11 and 12. The exhibit was held under the auspices of the advertising council of the Chicago Association of



Design selected and awarded first prize for emblem for Direct Mail Advertising Association. Designed by Kitson & Neumann, Springfield, Massachusetts.

Commerce. The displays of direct mail advertising, contributed by the leading printing and engraving firms of Chicago, made an interesting and attractive showing.

Luncheons were held each day and were followed by instructive addresses. Among the speakers were Homer J. Buckley, of Buckley, Dement & Co., Chicago, who gave some interesting sidelights on the Springfield convention, and Joseph Meadon, president of the Direct Mail Advertising Association, who spoke on "The Future of Direct Mail Advertising." A banquet, followed by a one act play and an informal dance, was a very enjoyable feature of the exhibition. The play, "Steering Mr. Carr Ahead," dealt with the subject of advertising, and the cast was composed of prominent advertising men.

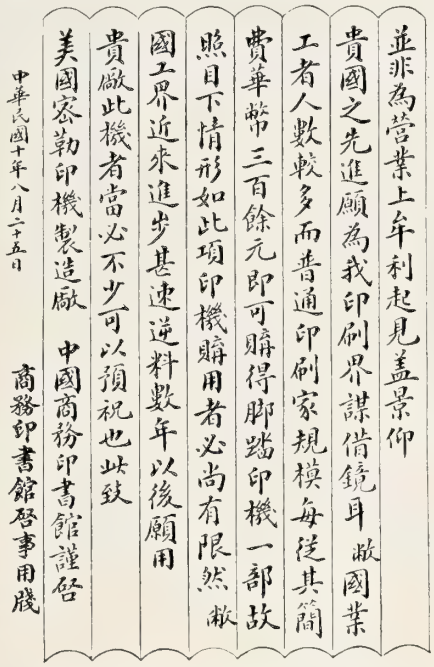
Monotype Executive Visits London

H. D. Best, assistant to the president of the Lanston Monotype Machine Company, Philadelphia, left recently for London, where he will be the guest of the affiliated English company, the Lanston Monotype Company, Limited. While in London Mr. Best is to address a convention of representatives of the English corporation on the subject of "The Success of Monotype Non-Distribution in the United States and Canada."

Automatic Feeders in China

A letter recently received by the Miller Saw-Trimmer Company from the Commercial Press, of Shanghai, China, shows how printers in China are waking up to the advantages of up to date printing equipment. A reproduction of the original letter is shown on this page. The following is a translation in part:

We were informed some time ago that the Miller automatic feeder, manufactured by your company, was pre-eminent in construction and convenient in operation. Since our submanager, Mr. Wang Heen Wah, bought one of them, when he made his journey to your country last year, we have bought another through Ault & Wiborg China Company, Shanghai, and in the four or five months which have elapsed have found them satisfactory in every way. I dare say that the Miller automatic feeder is the most



Reproduction of One Sheet of Chinese Letter Received by Miller Saw-Trimmer Company.

serviceable tool manufactured for printers, and feel sure that it has benefited the printing industry in your country to no small degree. We did not buy these machines for profit alone, but also to follow the lead of your advanced nation in promoting the progress of printing in our own country.

Although there are a great many printers in China, most of them use machines only of the stepping type (foot power) and which even now cost more than three hundred Chinese dollars. There are, therefore, but few printers in China who use such machines as the Miller automatic feeder, but we are glad to say that the industry here is progressing rapidly, and have no doubt but that in the near future many printers will buy them in increasing numbers.

Winners of Chandler & Price Contest Announced

The new 12 by 18 heavy duty Gordon, recently brought out by the Chandler & Price Company, will hereafter by known as the "Craftsman." This name was the prize winning suggestion in the nationwide contest which has recently closed. Over one thousand suggestions were submitted by printers throughout the country. In selecting the name "Craftsman," the judges, who were in no way connected with the Chandler & Price organization, believed it would best identify the new press. The announced prize of $50 was awarded to each of the following contestants. M. G. Rice, of the Rice Print Shop, Oklahoma City; T. C. Cunningham, of Takoma Park, D. C.; A. R. Wilkins, of Alfred Roy Wilkins, San Francisco; R. J. Allan, of Pierre, South Dakota, and O. S. Hopkins, of Sutton Press, Incorporated, Pittsburgh.

"Brooklyn Eagle" Celebrates Eightieth Anniversary

The Brooklyn Daily Eagle celebrated its eightieth anniversary on October 26 with a big special edition of eighty pages and a program of entertainment for its large family. The anniversary number was printed on calendered paper, with fine screen cuts, and front and back pages in color. The work was unique in one respect. There was a minimum of type, the stories of the expansion of Brooklyn being told with graphs, comparative drawings and diagrams. The photographs consisted largely of pictures taken from aeroplanes.

In the evening the entire building was thrown open for a series of stunts and jollifications by the *Eagle* family. Entertainments were staged by the various departments in different places throughout the building. A colored orchestra provided music for the stunts and later for dancing. Medals were presented to employees who



New Orleans Delegates to U. T. A. Convention Visit President Harding.

Left to right: E. L. Davis, Secretary, Typothetæ of Washington, D. C.; Charles H. Crane, Manager, Crane Company, Washington; Mr. and Mrs. E. P. Brandao, Brandao Printing Company, New Orleans; F. J. Vicari, Busy Printing Company, New Orleans; J. G. Hauser, President New Orleans Typothetæ; President Harding; Frank P. Howard, President of Typothetæ of Washington, D. C.; J. T. Wentz, Crescent City Linotyping Company, New Orleans; Miss Beulah Hauser, New Orleans; Mrs. Henry M. Ellis; Henry M. Ellis, Managing Director, New Orleans Typothetæ.

have been with the paper for fifty, twenty-five, twenty, fifteen and ten years. The names of one hundred sixty-nine medalists appear on the Eagle Veterans Honor Roll,



Linotype Exhibit at U. T. A. Convention.

besides an additional thirty who had received medals for twenty-five years of service at previous anniversaries. Of these, three have served fifty years or over; thirty-four, twenty-five years or more; twenty-six, twenty years or more; sixty-four, fifteen years or more; and sixty-one, ten years or more.

There was also a dedication and unveiling of a memorial tablet in honor of the seventy-one *Eagle* men who served during the war. This tablet was placed in the business and advertising office on the main floor. It is made of bronze, and is of a strong, simple design, adorned only by a large spread eagle across the top.

Samuel R. Carter

Samuel R. Carter, formerly superintendent of the *Rochester Evening Post* and *Post Express*, died on November 9 at his home, 439 South Goodman street, Rochester. Mr. Carter was seventy-eight years old, and had been in good health until a few weeks before his death. He was prominent in lodge circles and held high offices in several lodges. In his death the printing trade of Rochester feels that it has lost a good friend.

Peninsular Press Expands

Since the announcement two months ago of the reorganization of the Peninsular Press, of Detroit, an expansion both in plant facilities and personnel has been found necessary. On November 1 the company moved from 2827 West Fort street to the corner of Fort and First streets, and has installed additional presses and equipment. John C. Hussey, who for the past fifteen years has been identified with the Detroit printing industry, for the past five years as manager of the printing division of the Burroughs Adding Machine Company, of Detroit, has joined the Peninsular Press. He was formerly head compositor of The Roycrofters in East Aurora.

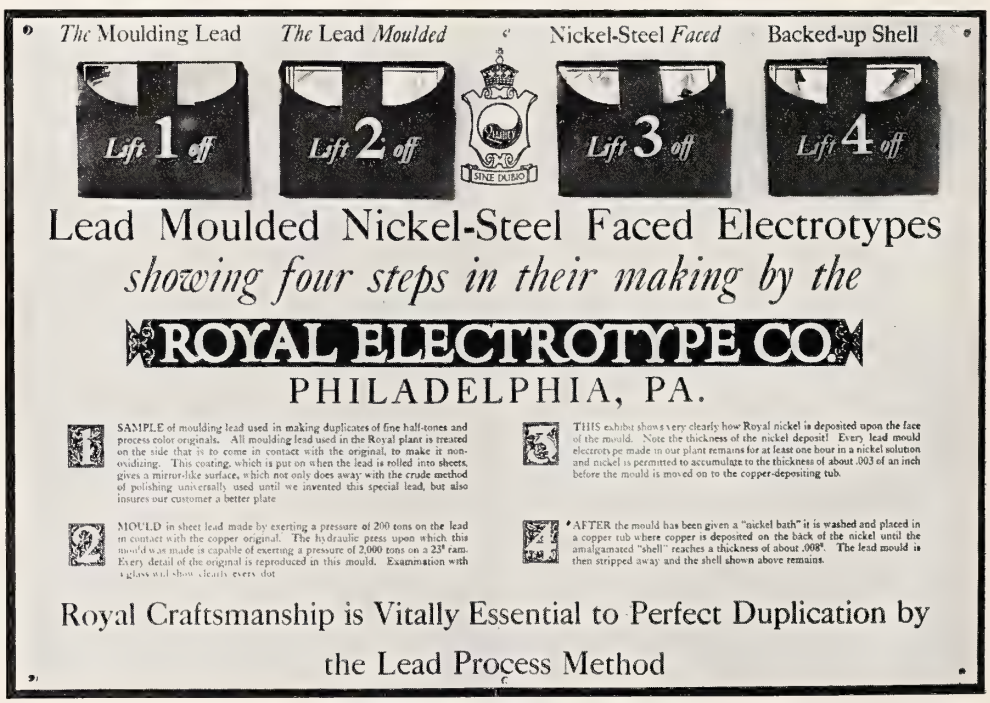
Linotype Exhibits at Toronto and Springfield

An interesting exhibit was staged by the Mergenthaler Linotype Company at the convention of the United Typothetæ of America at Toronto, October 17 to 21. Models 14, 22 and 24 were exhibited, together with a showing of display composition set on the linotype. A feature of the exhibit was the evolution of a magazine cover. A layout for a recent number of *The Linotype Bulletin* was shown in relation to the slug forms from which the cover was produced. Thomas Bland, of the Canadian company, and his staff were in charge.

At the Direct Mail Convention at Springfield the linotype exhibit contained a comprehensive display of direct mail advertising matter composed entirely by machine. The company was represented at Springfield by W. D. B. Mitchell, Frank A. Bacon and Francis T. Denman.

American Writing Paper Company Awarded Gold Medal

Announcement has just been made of the award of a gold medal to the American Writing Paper Company by the Direct Mail Advertising Association for the best moving exhibit at the association's convention at Springfield, Massachusetts, during the week of October 25. Many pieces of machinery were exhibited and operated at this well attended exposition, but the attention of visitors was focused on the miniature paper making machine. This machine, a miniature Fourdrinier, has been exhibited publicly on only two other occasions, the first time at the Graphic Arts Exposition at Chicago in July, when it was used to make the paper which conveyed a special printed message of greeting to President Harding at Washington. It was exhibited later at the convention of the United Typothetæ of America in Toronto, where it aroused much interest, especially among the Dominion delegates, an unusually large number of whom were in attendance.



A Valuable Piece of Educational Advertising.

The above halftone, in which much of the beauty of the original is necessarily lost, shows an exceptionally good specimen of effective educational advertising. In the four black envelopes across the top are actual samples, first, of the lead used for molding; second, of the lead after molding; third, after the nickel has been deposited upon the face of the mold; fourth, the backed up shell after the lead has been stripped away. As will be noticed, explanatory matter is given, describing the four steps. The Royal Electrotype Company is to be complimented upon the attractive folder, the original of which is 23½ inches wide by 16¼ high.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 68 DECEMBER, 1921 No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Modern job printing plant with bookbindery and loose leaf departments, in a growing city in western Canada with a population of about 70,000; equipment consisting of two Miehles, 3 job presses, power cutter, stitcher, perforator and creasing machines, foot perforator, Potter proof press, complete monotype equipment and caster, ruling machine, embosser and complete bindery machinery; every machine equipped with individual motor; full modern composing room equipment; business established for 16 years; turnover in 1920 over $100,000 showing handsome profit; will take about $35,000 to handle; reason for selling — ill-health in family. For particulars address D 514.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

COMPLETE, UP-TO-DATE printing office and stationery; three presses, Miller Feeder, etc.; nets about $4,000 annually; illness compels quick sale at sacrifice; $10,000 cash. HARRY H. WEBB, Pomona, Cal.

EXECUTIVE LARGE PLANT, many years' experience litho printing, publishing, advertising, selling, would invest with services or buy. Address with all particulars D 518.

OPPORTUNITY for printer with $3,000 or more to buy interest in printing business, New York City; make arrangements now for busy times coming. D 508.

FOR SALE — Good established job printing office in Indiana county seat; price $3,500. D 468.

FOR SALE

FOR SALE — PRESSES: One 56-inch 1/0 Miehle press; 1 5-E Whitlock Pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches style "J" Laureate; 3 Walter Scott, 4-roller, printed side up delivery, bed sizes 46 by 62 inches, 42 by 55 inches, 37 by 51 inches; 1 No. 4 Miehle, four-roller cylinder press. FOLDERS AND FEEDERS: 1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder. MISCELLANEOUS BOOKBINDERS EQUIPMENT: 1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Seybold double-head 7 by 38-inch die press; 1 Robinson rotary board cutter; 1 McCain feeder for attaching to Model "B" Cleveland folder; 2 Seybold round cornering machines; 1 Sheridan Arch smasher; 2 Seybold round corner cutters; 2 Brown jobbers, 25 by 38 inches; Elliott addressing and mailing machines. GEORGE R. SWART & CO., Inc., 461 Eighth avenue, New York City.

FOR SALE — Kidder Rotaries: 28 by 20-inch perfector, flat or folded delivery; 30 by 30 inch perfecting and extra color on face; 36 by 48 inch two-color and 30 by 20 inch and 36 by 60 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders, one 8 by 12 inch one-color; also three 6 by 6 inch New Era presses printing two colors on top of web with attachments, and one 6 by 6 inch New Era press printing two colors on top and one color on the reverse side of the web with attachments. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 181 Quincy street, Chicago, Ill.

FOR SALE — New and overhauled machinery, materials, for printing, binding and folding boxes; large stock new machinery on hand. We offer 26 by 34 inch, 39 by 53 inch and 46 by 62 Miehles; 50 by 74 inch modern Cottrell; 14 by 22 Colts Laureate Thomson press, 14 by 22 regular Colts Armory press; 33 by 45 Brown jobbing folder with five folds, 12 by 16 Seybold Duplex two-knife trimmer; 25 by 25 Vandercook proof press; Latham old-style paging machine with good six number head; 28-inch round hole perforator; two Humana 12 by 18 feeders, sold for parts, each $150. Tell us your requirements. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

TO CLOSE OUT a large plant we have for sale at a sacrifice: Babcock Optimus two-revolution press, 45 by 63 bed, condition equal to new; Oswego 57-inch pinking machine with table and electric slitter; Sheridan embosser steam head, 20 by 22, two rod power; Sheridan embosser steam head, 28 by 38 four rod power; one hundred paper trucks, value $18, our price $10. D 497.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — 35 volumes The Inland Printer, April, 1904, to September, 1921, complete; make offer. J. H. WILSON, 3811 Wyoming street, St. Louis, Mo.

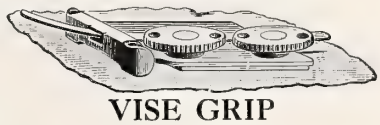
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE: PRINTING MACHINERY — New and unused, John Thomson Model C 14 by 22 Colts Armory press with attachments; 8 by 12 Chandler & Price press; motors; Boston wire stitcher; Poco proof press; Mentges folder, 14 by 22; imposing table. DETROIT PUBLIC LIBRARY, Detroit, Michigan.

SAWS FREE — Miller, Laclede, System point-set, others, only $5.50; this price includes saw furnished free when saw you buy is worn out through sharpening by us. Let us sharpen your saws until new saw is needed, and never again will you have to spend another cent on new saws. WONDERSAW, 202 West 20th street, New York.

FOR SALE — No. 1 linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; $1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — One 10-page and one 8-page Duplex press, both angle bar machines; 10-page press has 24 galley chases. These presses re-enter U. S. duty free. Prompt shipment. TORONTO TYPE FOUNDRY CO., Limited, York and Wellington streets, Toronto, Canada.

FOR SALE — Three tons cardboard, put up in rolls, 14½ wide; also 3 tons 4½ wide, ticket stock, high-grade material; very reasonable. THE MacDONALD MFG. CO., 5015 Wellesley avenue, S. E., Cleveland, Ohio.

FOR SALE — Universal Typecaster, 220 V. D. C. motor, first-class condition, with complete mold equipment, 6 to 36 point for type, quads and spaces; price $850. FRANK NOSSEL, 38 Park Row, New York, N. Y.

FOR SALE — Challenge 16-inch bench paper cutter, one knife, $25; good condition; also 1/4 H. P. 110 V. A. C. Marathon motor, $10, used only one week, like new. FRANK B. FINCH, Fremont, Ohio.

FOR SALE — One nearly new Standard Automatic press; also one Autopress with automatic feeder in fair condition. THE HAMMOND PRESS, 567 Washington street, Buffalo, N. Y.

A CROSS CONTINUOUS FEEDER, can be attached to Miehle, Babcock or Whitlock; size of sheet 20½ by 20½ to 38 by 52½; practically new; guaranteed condition. D 512.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A1 condition; reasonable price. D 319.

FOR SALE — No. 4 Miehle press, size 29 by 41 inches, controller and motor included; absolutely perfect condition; price reasonable. D 515.

FOR SALE — Miehle Pony press, bed 26 by 34, in good condition; price $1,500. THE McCLURE CO., Inc., Staunton, Virginia.

FOR SALE — Miller Saw-trimmer; cost $450, sell for $350, terms; good as new. D 503.

HELP WANTED

Bindery

WANTED — Paper rulers out of a position who understand the operation of Hickok paper feeder. We often have calls for competent operators and will list names if sent to us. THE W. O. HICKOK MFG. CO., Harrisburg, Pa.

WANTED — Ruler for Hickok machine; must be A-1 and understand the manufacture of loose leaf devices. D 309.

Composing Room

LAYOUT MAN — There is a fine opportunity for a thoroughly experienced compositor to locate in Los Angeles, with a firm specializing in high-class catalog and direct-by-mail advertising work; must be capable of laying out work in a practical and pleasing manner; open shop, 48 hours. Give full particulars as to experience and salary required, and submit specimens of recent work. YOUNG & McCALLISTER, 920 Santee street, Los Angeles, Cal.

ONE OF THE OLDEST New York State printing plants wishes to connect with a superintendent and a working composing room foreman, also a few high-grade catalogue and display compositors; only non-union men will be considered; references and full details of experience must be given; good opportunities for live men to connect with a progressive concern. All correspondence strictly confidential. D 504.

STONEMAN — We have a permanent position for a thoroughly experienced stoneman; must be able to handle accurate register work in color and black; open shop, 48 hours, good pay. Give references and full particulars as to experience. YOUNG & McCALLISTER, 920 Santee street, Los Angeles, Cal.

WANTED — Linotype machinist operator; Northwestern Ohio plant catering to the better class of catalog work. Give full information in first letter, stating each place you have previously worked, in what capacity, length of service and salary expected; open shop. D 484.

LINOTYPE OPERATOR MACHINIST to take charge of night side of linotype plant; steady work; $55.00. WRIGHTSON, 74 India street, Boston.

WANTED — First-class linotype operators for book and tabular work; high-grade job compositors; experienced stoneman and make-up man; also combination stock man and paper cutter; permanent positions; open shop, 48 hours. THE R. L. BRYAN COMPANY, Columbia, S. C.

WANTED — Working foreman for printing plant producing high-grade commercial catalogues, to take charge of composing room and pressroom; steady position. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — First-class compositor on high-grade catalog work; open shop. CASLON PRESS, Toledo, Ohio.

WANTED — Capable man to take charge of lithograph and job printing plant in Ohio Valley. D 501.

Pressroom

WANTED: PRESSMAN — Bright, ambitious young man with mechanical ability to learn the erecting and testing of new cylinder presses, also make himself useful in our printing department; state fully your printing experience, whether married or single, and wages expected to start to learn our end of the business. D 507.

PRESSMAN WANTED — A good printing plant outside of Chicago wants a first-class cylinder pressman and foreman on high-grade work; write qualifications. D 511.

PRESSMAN — For job presses; want a man thoroughly capable; no labor trouble; 48 hours per week. Write fully regarding your ability, steadiness, age, etc. D 500.

PRESSMAN for Meisel rotary sales book press; must be thoroughly experienced; state qualifications, references and salary. THE NATIONAL SALES BOOK CO., Pierce and Eighth avenues, Long Island City, New York.

HARRIS PRESSMAN, thoroughly experienced on envelopes, P-1, P-2 and S-1; give full particulars in first letter; open shop, no trouble. THE LAURENCE SMITH PAPER GOODS CO., 2460 East Grand boulevard, Detroit.

Production Man

PRODUCTION EXECUTIVE — Fitted by experience and training to manage department comprising ruling, lithographing, printing, cutting, punching and round cornering of sheets. D 502.

Salesmen

SELL STANLEY PROCESS TYPE METAL — We want a practical machine operator or stereotyper in every large center, who will devote part of his time to selling the famous Stanley Process Type Metals. Our sales department will teach him salesmanship, which together with his practical knowledge, should develop him into a successful sales representative; remuneration purely commission on sales. Write fully, stating age, where now employed and reasons why you believe you are the man we want. UNITED AMERICAN METALS CORPORATION, Diamond street and Meserole avenue, Brooklyn, N. Y.

SALESMEN WANTED to sell the Thomas Auxiliary Paper Cutter Gauge; nothing like it on the market; retails for $15.00; $2.50 made by salesmen on each sale. For particulars write R. L. Hiatt, 718 North Second street, Phoenix, Arizona.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

POPULAR LABELS — The simplest, handiest, lowest-priced line for popular use I know of; every store a prospect; 25% commission; a splendid side line; exclusive, too. F. L. FERDON, Box 1535, Rockford, Ill.

Typographer

EXPERT TYPOGRAPHER and layout man wanted by large printing establishment in western New York. Give age, experience and salary wanted. D 506.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York City.

SITUATIONS WANTED

Bindery

SITUATION WANTED — Bindery foreman; A-1 mechanic and executive; experience covers high-grade catalogs, folders, blank books, publication and edition binding; extra good on machinery, all makes folding machines, cutting and gathering machines, automatic stitchers, sewing and silk stitching machines, perforators, punches; understands paper stock; married; age 34. D 317.

EXPERIENCED EXECUTIVE wishes to make a change; superintendency or bindery foremanship; experienced in all branches of bookbinding. D 481.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72. Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

***Published by* A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

Composing Room

SUPERINTENDENT-FOREMAN — Composing room; 15 years an executive, successful organizer and systematizer, economical, methodical and a keen thinker; originating ideas and high-grade typography and layout a hobby; a teacher of mediocre talent; a splendid opportunity for high-grade plant to secure a practical all-around printer with a fine record; age 36; union. D 513, care Inland Printer, 41 Park Row, New York.

EXPERIENCED PRINTER with general knowledge of print shop, good mechanic, linotyper, ambitious and good executive ability, desires to hear from any one interested, stating conditions and wages in first letter. D 404.

WANTED — Position as layout man and linotype operator, preferably in St. Louis or Indianapolis; rated very good on layouts, fair speed on machine; available January 3d. D 509.

POSITION WANTED in Pennsylvania; compositor, 15 years in the trade; can also handle cylinder work. E. THORN, 1129 West street, Utica, N. Y.

Executive

A PROGRESSIVE and aggressive business builder or factory director desires position with sound concern; a hard, persistent, efficient, conscientious worker with unusual experience, who knows the relations and general problems of all departments; a broad-gage man with keen observation backed by good judgment and trained by shrewd study of methods, men, organization building, process and service; middle age; non-union; go anywhere after Feb. 1. D 510.

Managers and Superintendents

MANAGER-SUPERINTENDENT — Practical country-bred printer, 36, with several years' experience as superintendent in city shop, formerly editing, estimating, buying and supervising for corporation on large weekly and job office (non-union, never affiliated with any local) desires change; married, reliable and a hard worker; position must be permanent. D 505.

WANTED TO PURCHASE

WANTED — Cottrell No. 8 Paragon drum cylinder press of latest model and in A-1 condition; we are not looking for a piece of worn-out junk, but will consider a good press for a special purpose. This is an opportunity for some one who wants to turn a late machine of that kind into cash for other equipment. BISSELL CARPET SWEEPER CO., Grand Rapids, Mich.

WILL BUY a Rotary press; must be in first-class condition and latest style for tin plate decorating; state best price and where can be seen working. L. MUNDET & SON, Inc., Brooklyn, N. Y.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED — No. 5 Optimus press; must be modern and in good condition. THE McCLURE COMPANY, Inc., Staunton, Virginia.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — New Era roll feed bed and platen press. MERCHANTS PRINTING CO., 623 Hearst Bldg., San Francisco, Cal.

WANTED — Secondhand Kidder, roll feed bed and platen press, with or without special attachments. D 517.

WANTED — Robinson rotary card cutter. TALLMAN, ROBBINS & CO., Chicago.

BUSINESS DIRECTORY

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

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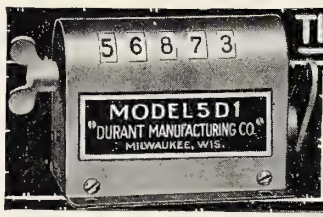
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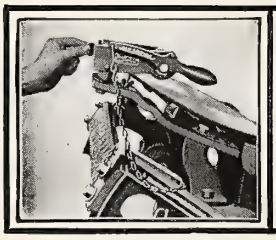
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The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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WHAT THE PRINTER SHOULD KNOW ABOUT CREDIT

BY THOMAS F. MOFFETT

One printer was ready to give up his job department because he was ignorant of simple credit practice

WHAT I consider a remarkable incident was recently brought to my attention. I heard that the owner of a good newspaper in a really busy town of at least six thousand population had offered to sell his job department, and stated he would continue with his paper alone. From all my experience in newspaper work I have always understood that the job department of a country paper is its backbone and old reliable standby. In this case I sought some additional information and found there was no question about the report. In short, the man had stated confidentially that he wished not to continue with the department simply because it " didn't pay."

This excited my curiosity a little more, because from the general situation, the character of his town, the size of his plant and the many apparent opportunities, I could not understand why his job department did not pay. Later on I learned that the reason it did not pay in the owner's opinion was simply because he had been " done " so often in the matter of credits and collections. I learned that a short time previously he had lost several large deals, one, described as the last straw, being an item of $187. Being a credit man by experience, I pushed further in my investigation and endeavored to ascertain the full details.

In this particular case a certain promoter had visited the hotels and garages throughout a large summer resort section of a truly famous state, and his plan was simply to enroll all hotel men and all garage owners in a sort of league, which we will call the Blue Anchor League service. Every hotel and garage keeper of the Blue Anchor had entered into an agreement to give very satisfactory consideration in the way of rates and services to all touring motorists who displayed cards showing that they were members of the league.

Of course much printing was required. Each individual hotel had its form notices and circulars, and each garage too had its individual name printed. There was also other matter, such as circular letters, rule books, instructions, lists, and so on. Certainly it appeared to be a nice printing job. There had been one order amounting to about $100, and this the printer had done, but the bill was over forty-five days due. The promoter came along again and ordered the $187 job. The printer explained that the first bill was still outstanding and that of course he should like to see it paid. Immediately, Mr. Promoter bristled with his importance and showed every sign of being highly aggrieved that any one should mention such a commonplace detail. He wasted no words about telling the printer that if that was the way he did business, he would soon find a more accommodating printer.

The promoter agreed, however, that the first bill would be paid at once. It did come along ten days later. In another week or so most of the new job was finished and had been delivered in various portions as it had been completed. The bill for the amount was charged to the headquarters of the league. It is now only four months since that account was due, and of course the writer has no way of knowing but that it may eventually be paid. He would not, however, buy it for a ten dollar bill, and he has never met Mr. Promoter even to look upon.

This is a sample of credit-granting experience which is probably met with in printing shops throughout the country practically every week in the year. Those

printers who are familiar with credit practice would know instantly what to do in every such case. The credit men who read this will chuckle to themselves to think that any man in business could be quite so easy going in such an important matter. The principles of credit granting are really so simple and so almost scientific that the losses in any business throughout the country should never exceed one or two per cent of the year's business, for the statistics of business where credits are properly supervised show that the losses through bad debts do not exceed this percentage. As a matter of fact, it is claimed that the actual percentage is less than one per cent, and this is not a real loss, because in charging up overhead or selling expenses this item of bad debts is absorbed.

The practice of credit granting has been reduced almost to a scientific formula. This should not be said with too much assurance, because the very best credit men are those who really take a fair amount of risk, and the very poorest men are those who sit like autocrats in their chairs and refuse to approve accounts just because all the information at hand does not suit them. But the credit man who is fairly liberal in his checking at least makes a careful study of each individual account, and he always knows just about where any weakness in it lies, and he has the satisfaction of doing whatever he does with his eyes wide open and in a good sporting manner.

The formula for credit granting, then, is contained in a happily phrased set of principles known as the three C's. The first of these is *character,* the repute and good standing of the men with whom the credit grantor is dealing. It is commonly known as the moral risk. Next comes the second C, *capability.* This is a necessary quality in the successful conducting of any undertaking. It also involves certain outside conditions, such as general business conditions, the competition that must be met, etc. The third C is *capital,* the amount of money or goods or other resources which the credit applicant possesses for the purpose of backing him up in his business enterprise.

These three considerations are taken up in the foregoing order by a man analyzing the credit prospects of any order coming to him. Before anything else is done in every order that ever comes to a business man's desk, he should sit down and study the credit risk. It should be his everyday and commonplace practice to mark deliberately on each order his N. G. or O. K. for credit, according as his judgment decides for him. In every order that the printer himself sends anywhere for paper or ink or anything else, this very same thing is done by the credit man in the organization of the jobber or manufacturer.

The first consideration of character is always considered the most important. J. P. Morgan, the senior, in testifying at one time before the congressional investigation of the so called "money trust" contributed an opinion which is regarded as perhaps the most authoritative that has ever been rendered on the subject. He stated that he had known men to come into his office without a dollar to their names, and simply because he knew their character to be good, he gave them a loan of a million dollars. Samuel Untermyer, who was the inquisitor at that investigation, challenged Mr. Morgan on this point, and Mr. Morgan reiterated with an emphasis which carried away all possibility of doubt, that he fully meant every word he had said, for character stood above capital or anything else, and was unquestionably the most important consideration in a credit risk.

This means simply that when a new order comes to a printer he should ask himself if he knows the persons he is about to deal with and is thoroughly satisfied that they are honest and of good repute. If he does not know this he should endeavor to find out in any one of the established ways. After satisfying himself as to the moral risk, he then studies the question of whether the business his customer is undertaking is likely to be a success, and whether the man himself is experienced enough or has natural aptitude enough to be reasonably expected to conduct such an undertaking to a satisfactory conclusion.

The third consideration is the capital which the applicant is known, or believed, to possess. It seems paradoxical to men who have not studied credit analytically that the question of capital should be relegated to third position, yet this is true because there are many instances where men may start in business with only a good name and ample experience, and they need not a dollar, practically speaking, to enable them to get all the credit they reasonably require. Whole chapters can be written on any one of these three cardinal considerations of credit analysis. The effort here is merely to point them out in a sweeping summary. It should be easy enough to keep the formula in mind — the three C's, character first, then the capability or general prospects of the applicant, and finally his capital. This does not mean that capital is not sometimes a matter of dominating importance. There are many business undertakings where a man may be thoroughly honest and quite capable, but where owing to the character of the business he can hardly expect to succeed unless he has a certain amount of money to start with. Those considerations any printer of experience and common sense will readily recognize when he is confronted with the problem of passing judgment on the credit of a prospective customer.

To get back to our first instance: What the printer should have done, in the humble opinion of the writer, was to demand cash on delivery and refuse to even start the job without a deposit of at least $50. If Mr. Promoter did not like those terms, let him get all heated up and dash to the next shop. If he were a business man of any honor and any experience he would not have objected in the least to listen to a plain statement of credit terms. The mere fact that he assumed an arrogant and blustering attitude when the question of paying his just bills was mentioned to him, would, in the mind of the writer, be positive proof that he was not a safe credit risk.

THE ESSENTIALS OF A COST SYSTEM

BY IRA W. WOLFE*

PART II.—FACTORY ORGANIZATION

THE management of a business is no longer a hit or miss proposition. Business has been reduced to a science. Methods which have been proved are taking the place of guesswork, and the old time executive who grew up with the business and earned his place by long service is giving way to the man who is trained in the use of modern methods. This article is written for the executive who wants his business efficiency to come up to the highest possible standard. If he knows the difference between practical efficiency and theory, so much the better. At the outset he must understand that business methods are changing more rapidly today than ever before in the world's history; that his problem of being a successful executive is daily growing harder; that the demands upon his time, his ability, his knowledge and his experience will take all he has, and still call for more.

He can do only one thing and do it right. If he must shoulder the load of detail responsibility, then he can not be much of an executive. The day is not long enough for both, and he could not stand the strain if it were. The final success or failure of his business is absolutely beyond his personal control. He must depend upon others, and so he must have an *organization,* a *real* organization. Personally, he has time only for the big problems, those things which his experience alone can solve. Does he know organization of this sort, how to get it, and how to hold it?

The constant and steadily increasing business expense is caused not so much by the real cost of doing business as it is by the *way in which it is done.* Lack of efficiency is one of the causes, in the individual and in the organization. Another is *waste,* waste in time, money and effort, waste of the most unnecessary and useless sort. Much of it, concealed by the rush of routine, saps even the most productive gross income. It will defeat the best executive who ever lived.

More volume does not necessarily produce more net profit. Often it is the other way. In every business, regardless of size or kind, there is a definite place where profits cease and losses begin. So, is it not possible that we look at the problem of getting more profits from the wrong end? Do we really want more volume, or is it more *profit* we are after? Wouldn't even less volume be satisfactory, if the profit were there? Profit is always determined by expense, so let us see if there is not something the matter with the expense part first. Expense is not necessarily confined to money outgo. Lack of efficiency, either in the individual or in the organization, is the biggest drain a business can have. It is more common, too, because money is watched more carefully than the *effort which produces the money.*

With little fear of contradiction, it may be stated that every business is conducted with the one purpose in view, making money for its owners. Naturally, the owners desire the largest possible returns from their investment of money or time, or both. In order to be profitable, the business must be conducted with economy; the returns from each dollar expended should be as large as possible. The demand for a greater volume, lower cost of business management and more economical methods, has brought an incentive to greater effort on the part of the individual, with corresponding rewards. That the efforts of the individual may be productive of best results, he must have the coöperation of other individuals engaged in the same enterprise. The enterprise must be *properly organized.* I have yet to see the first business whose organization could show within a third of its full efficiency.

It is easy to see that very many executives are not fully successful because they do too much detail work themselves. Too many of them try, in a narrow minded way, " to be the whole thing." They do not see or recognize indications of wasted effort and inefficiency — in themselves or others. " They have not the time." Almost invariably, no business is bigger than its executive. He may be more or less of a failure because of any one of many weaknesses of the business — probably chargeable to his deficiencies; or he may be a sufferer from conditions over which, through his lack of knowledge of the remedy, he thinks he has no control.

So this report will appeal to the executive who is interested in the possibility of strengthening and increasing his own abilities and usefulness. I have seen many an office force reduced one-third in number, the work cut in two, the practical efficiency doubled, all with a big saving in money as the result of reorganization. All the start needed was an elimination of needless work, then the formation of coöperative responsibility, which directed intelligent effort along the lines of least resistance.

A good deal of the average executive's troubles lies in the way routine matters are handled. Usually, things are started at the top and sift down, as the executives and assistant subordinates unload upon others still lower down. It should be the other way. Filter routine upwards. Keep in mind that executives are failures in proportion to the amount of detail work they do. Then you will discover that the real executive who is big enough for his position never does anything that others can do. Employees need teaching, of course, and that is one of the functions of the executive.

*Industrial Engineer, System Specialist, Service Department, Neuner Corporation, Los Angeles, California.

The reason some of the big industrial combinations seem to have so many capable men is because these employees are not handicapped by out of date methods and business policy; neither are they held down to routine when they show ability for greater responsibility. It is the real organization which alone makes the rise possible.

Simply because an executive, or important employee, can be away a few days or weeks at vacation time, and the business survive his absence, does not necessarily indicate that the business has reached its limit of organization possibilities. It is a pretty poorly managed business that can not do that well or better.

Suppose we now consider the possibilities of getting, and then keeping, a real organization. Of course, if a man insists that he believes incompetency and a general lack of interest on the part of employees are a necessary part of business, or, if he really believes that he, or some especially capable assistant, must personally boss each one and all of the average important things constituting routine detail, then it is going to be very hard for a man of that kind to believe much of the possibilities of organization. He can not get very far away from the idea that decreasing profits are a necessary part of present day conditions, because he has already handicapped his progress. Men in this frame of narrow mindedness will often become desperate when they see their profit margins approach the deficiency line. They begin to wildly chop, trim and cut expenses, without either the time or ability to first analyze causes and effect. Knowing nothing of the experiences of others under similar conditions, they can not prevent things going from bad to worse. Before long the financial statement itself must be " padded " in the effort to fool themselves that the business is solvent.

Lack of organization does not necessarily stick out all over a business to indicate its presence. Some of the most trying problems come from businesses which, on the outside, look to be the most successful and sound.

We need not go to the extreme of thinking that any scheme of organization will take away all the troubles of life, and give each of us a nicely upholstered seat up close to the sweet music of a well spent life, leaving our troubles disposed of for all time. *(To be continued)*

THE IDEAL PRINTED PAGE

BY HENRY D. HUBBARD

EDITOR'S NOTE.—*The writer of this article is assistant to the director of the Bureau of Standards, Department of Commerce, Washington, D. C. For fifteen years he has been in charge of the publications of the Bureau of Standards. What he has to say on this subject should prove of interest and bear considerable weight. We should like to know what our readers think of the matter here presented, and shall be glad to open our columns for a discussion of the subject.*

THE purpose of the printed page is to be read, hence legibility is its primary requisite. If the page fails in this respect, it fails in its mission. It fails notably in two extremes: First—Where for art's sake legibility is sacrificed for decorative detail. Hand drawn text may be difficult to read, however beautiful it may be. Here the waste of the reader's effort is assumed to be offset by artistic effect. Second — At the other extreme, poorly designed type or small type may also be difficult to read. Here the waste is unmitigated. For the sole purpose of conveying thought, legibility is the most important item in the specification for good printing.

The ideal printed page (ignoring cost) is one that will yield its thought with the greatest ease, speed, accuracy and satisfaction, with due regard to prolonged reading. Clearly, if the ideal printed page could be used wherever it is feasible to serve solely the interest of the reader, it would be a worthy enterprise. In fact, legibility is usually considered carefully in planning books for general reading. The aim, however, is not usually the primary consideration, nor is the selection of type, type page dimensions, and spacing, based upon psychological measurements of ease, speed, and fatigue.

Much has been accomplished toward the ideal printed page through the intuitive impulses of the craftsman printer, and some books leave but little to be desired in this respect. Artistic standards differ with the taste of the individual artist. However, the most legible page for the normal eye can doubtless be ascertained by scientific experiment. With the resources of the psychological laboratory at our disposal, it is possible to measure " perception time " for the different faces and sizes of type, for the different length of line and interlinear spacing, and for the various color contrasts of the paper and ink. It is possible to measure also the relative speeds at which consecutive sentences could be read when printed in different type faces, type sizes and type arrangements. Finally, it is not difficult to measure the " fatigue " of reading. The measurement of eye fatigue for different types and for varying ink and paper color contrasts may involve some difficulty. Many factors must be measured. The scientific determination of the full specification for the most legible, or better, the ideal printed

page, is a research problem that without doubt is of the utmost importance to every person.

Factors to be determined: Legibility, convenience, and general satisfaction with respect to: Composition of the paper; texture of the surface; gloss or matt finish; thickness; density; sizing; color of paper; size of paper page; machine direction of paper; size of type page; proportions of margins (two facing pages to be taken as the unit); size of the face of the type; design of type; proportion of the individual letters (relative thickness of lines in relation to height, width, etc.); spacing between letters within a word; space between words; spacing between lines; color of ink, hue and shade.

With respect to these factors, it is desirable to formulate an ideal specification for every one of them based upon laboratory experiment and service experience. Such research could be made the basis of printing, say, ten distinct "ideal printed pages" for comparative study by publishers, editors, printers, librarians, proofreaders, artists, engravers, papermakers, experts in photometry, psychologists and oculists. The coöperation of all technical societies concerned, such as the Illuminating Engineering Society, the American Library Association, the International Typographical Union, and the Typothetæ could easily be secured in studying the models with a view to arranging them in preferred order.

The following procedure seems feasible:

First — Each factor to be listed with a clear statement of the specific aspect to be measured.

Second — The perception times of the different faces of type could be measured by a recording chronograph. A similar determination could be made of the perception time for whole words printed in type of different face and size. Likewise, the effect of length of type lines and interlinear spacing could be gaged by the interruption incident to shifting from the end of one line to the beginning of the next. A similarly suitable test could be made of every other factor and the measured results used in preparing the specification for the ten model "ideal printed pages."

Third — When the ten model pages of printed text are prepared, each model designed to be the ideal printed page, they could be printed as specimen sheets and sent broadcast in order to secure the coöperation and judgment of the widest possible groups of readers.

Fourth — Personal judgment as to ease of reading must enter, since individual satisfaction is the ultimate aim. To call forth such judgment, a simple questionnaire, prepared by specialists including psychologists, oculists, printers, and others, could be submitted with each of the models resulting from the research. Each volunteer observer could arrange the ten models in order of legibility, and rate the other factors in answer to the items of the questionnaire.

Fifth — The method of rating would be to put on each model a number indicating its rank among the ten models with respect to each factor. For example, the most legible page would receive a legibility grading of 1, and the least legible would be numbered 10. The whole aim would be to reduce to numerical values the usual qualitative judgment, even if this is done merely by arranging in order of preference.

Sixth — Meantime, the psychological laboratory could be requested to outline and conduct actual measurements on the best ten models with a view to selecting the three most suitable pages by actual tests, and if possible to adjust such selection by slight modification in the details to meet the ascertained popular preference. The final step would be to take the three model pages and systematically vary each of them slightly, one factor at a time, in order to test whether and in what direction improvement would result.

Seventh — Naturally, all such conclusions would be tentative. We would expect progress, but such progress should then become systematic and continuous, and most of all based upon actual measurement of perception times, speed of reading, accuracy and fatigue. Quite probably other factors than those named in this article would be found, but the ultimate aim would always be borne in mind — to produce a model of an ideal printed page which will yield its thought with the greatest ease, speed, accuracy and satisfaction. If the reading efficiency of printed matter were improved one per cent—the result might easily be twenty-five per cent — the actual gains would be incomparably greater than the cost of the investigation. A small sum, with the coöperation of the interested groups suggested, would be adequate to make a real beginning.

Certainly the basic purpose of printing is to be read. The aim of modern progress is increased efficiency. Therefore, in so important an element of universal education, it should be easy to secure the coöperation of the technical printing journals, the scientific and educational journals, the publishers of periodicals and the general press. A most excellent reason for this is that it would be of interest and profit to the employing printer, to the printer craftsman, to the publisher and bookseller, and to the reader. To the publisher it would mean that more books could be read; to the employing printer it would mean reduced cost through standardization; to the printer craftsman it would give the satisfaction of working intelligently toward an ideal for his art; and to the reader it would mean decrease of fatigue, increase in the speed with which he could read, and increase in the amount of printed matter which, with his available leisure and visual powers, he could handle without undue fatigue.

It is the aim of this proposal to make accurate knowledge available for the printer in the making of books where legibility is the vital consideration. In matters not pertinent to legibility, the craftsman would be privileged to use his highest skill. It need hardly be added that the models finally selected would furnish the stimulus for friendly rivalry in producing even more legible models. When the legibility factor receives precision treatment as suggested in this article it will assume an importance which the present intuitive methods do not give it.

DIVERSE NOTIONS OF ENGLISH LANGUAGE

BY F. HORACE TEALL

RADICAL changes have been wrought in details of usage in the English language, beginning in very early times and extending to the present, and they will occur as long as the language lives. Such evolution is continuous in varying degrees in all living languages. We all know that such evolution is a natural phenomenon of human experience, but most of us know it only subconsciously and are not apt to recognize the fact as supporting idiosyncrasy other than our own. Every step in this evolution begins as an idiosyncrasy, even so trivial a matter as a change of spelling always having such origin, as that from musick to music, for instance. Musick and such spelling of all similar words lasted long as general practice until some one saw the needlessness of the final letter and dropped it, and the words quickly became music, etc., so that now this use of the other letter is unknown except in monosyllables.

It is to some of the broader matters of principle that I desire to call attention, mainly for the purpose of inciting more forbearance than is now common in cases of difference in expression. We have not sufficiently overcome our natural impulse toward hasty condemnation of words or phrases as errors when they are not in keeping with our individual conception of correctness. Many of us have yet to learn that not all that is labeled bad by purists is actually bad. In regard to this we may well heed such opinion as the following by Thomas R. Lounsbury, who was one of the sanest and most careful of our noted scholars:

"It is not from the agencies that are most commonly supposed to be corrupting that our speech at the present time suffers; it is in much more danger from ignorant efforts made to preserve what is called its purity. Rules have been and still are laid down for the use of it which never had any existence outside of the minds of grammarians and verbal critics. By these rules, so far as they are observed, freedom of expression is cramped, idiomatic peculiarity destroyed, and false tests for correctness set up, which give the ignorant opportunity to point out supposed error in others, while the real error lies in their own imperfect acquaintance with the best usage."

But this is not clearly the full truth that should be understood if the best result is to be reached. Lounsbury was sure that the grammarians who made unsound rules were ignorant of true history, but all of them are students of history, though much of their interpretation of history differs from his. History is replete with facts differently interpreted by various historians, and the history of language is not immune. I think a striking evidence of this is seen in the fact that Lounsbury and many others assert that "It is me," "Between you and I," and other confusions of case are etymologically (historically) proper. Lounsbury says: "They are still constantly heard, and in some instances are so much more common than the strictly correct expressions that the use of the latter seems at times to partake almost of the nature of pedantry." This constitutes a hasty misinterpretation of history of a kind seldom perpetrated by Lounsbury. Real fact is simply that the phrases called "strictly correct" were always so grammatically, but once for a long time nearly everybody wrote and talked ungrammatically, but now this disregard of grammar is altogether colloquial, or rather ignorant, and our best writers and talkers always say "It is I," "Between you and me," etc.

Verbal critics often have been scored as ignorant meddlers, and one supposedly well qualified reviewer said that all of their books "are nothing but the outcome of the ignorance of the men who write them, and of the whims and prejudices to which that ignorance gives rise." In the same review we read that such books "are all alike; at least, the main difference is in the degree of their worthlessness." Such general condemnation is mainly based upon the frequency of omission of full historical statement from the books decried, and largely upon the different conclusions of their decriers from the same history. We have no real reason for doubting that the critics generally have studied history as thoroughly as those who flout them. They write of present usage mainly, and the detailed historical treatment so much desiderated by their opponents is omitted as unnecessary for their present purpose. It may be true that some statement of history would often add weight to the conclusions advocated, but in many cases it would be supererogatory, and in some possibly even obstructive.

This is not written as distinct advocacy of the work of the verbal critics generally, but rather with intention to show that severe condemnation of them as a whole may not be more commendable than their common expression of so-called mere personal opinion. I think I have indicated very plainly strong ground for conviction that the sticklers for history are equally fallible. History of the English language is largely a record of corruptions not altered in their original nature by the fact that they became ultimately established in good usage.

Rules which cramp freedom of expression, destroy idiomatic peculiarity, and set up false tests for correctness have been laid down by grammarians and have secured unwarrantable currency, and historians might well select these rules for specific destructive attack rather than indiscriminately to condemn their makers without such specification.

DECORATION IN REGARD TO TYPOGRAPHY

BY AXEL EDWARD SAHLIN

Mr. Sahlin, who, as our readers know, is with The Roycrofters, at East Aurora, New York, submitted a number of specimens for reproduction to illustrate this article. Feeling that the value would be enhanced by showing the specimens in color, we arranged with Mr. Sahlin to furnish sufficient illustrative material for a special insert, which will be found elsewhere in this issue, and to which reference should be made in connection with this article.



HERE is a divided opinion between printers and also between buyers of the printer's product in regard to typography. Some favor plain type; others acclaim decorative printing as *"it!"* Many typographical experts advise the use of plain cold type only, and certainly the ability to take cold type and arrange and group it in a beautiful way marks the craftsman. But the average person who buys printing nowadays is looking for something different from just plain type. He wants decoration; and I for my part cast the vote for decoration. Why? Because it attracts attention, stands out for the public eye, and adds a value to the message. Decoration breaks up the monotony. When you see a beautiful house surrounded by merely a plain lawn and nothing more it will be monotonous. To break this you lay out the grounds with trees and shrubbery, and flowers, and make it more interesting, otherwise it would be lost entirely — look lonely.

It is about the same way with typography, a decorative border in harmony with the message will be of greater interest and is always looked forward to. It ought also be borne in mind that a decorative border can always be designed to harmonize with any kind of type face, any class of subject, any style of illustration; and last, but not least, it can be designed to print on any given stock.

Furthermore, decorative printing is becoming more sought for than it ever was, and why not? Look through any magazine or newspaper and you will find a large amount of beautiful decorative borders around the advertisements. Different color effects are obtained in some of these borders by black and white and different hues of gray, which blend well with the type and message. It is just like thoughts of living things, and you can not clothe fine words about the quality of a product or firm and the square way of doing business in awkward type and ill chosen decoration.

It must be remembered, however, that the purpose of decoration is to assist in putting the message across, and decoration in some instances must be subdued to a certain extent, so as not to submerge the printed message or prevent its being read. Decoration should be of such a character and quality as to interest a higher percentage of readers and also make more sales — the chief end in view.

The use of appropriate decoration will add much to the appearance of any kind of job, because the subject is thus rendered doubly effective and forceful. Sometimes by the use of a weaker color, decorative spots or other heavy ornaments may be made to harmonize in tone with the type. So, you see, with harmony must be coupled appropriateness. The message which is properly and harmoniously framed makes an impression on the mind so that these beautiful advertisements are read.

Cobden Sanderson said: "Make the book beautiful." So should the advertising men make their client's advertisements beautiful, lastingly beautiful. For instance, you open up a book with classical margins; well, there isn't anything more beautiful to see than these margins when well handled. It is about the same way with all kinds of printed matter; the margins and white space play quite a big role in up to date typography. Sufficient white space leads to an easier reading and gives the reader the impression that there is less text matter than there really is. It should be remembered that the white space must be carefully handled, and the product and those to whom the job is intended to appeal must be studied very carefully. All these little things count and must be taken into consideration when planning certain campaigns.

The latest in advertising is to do it in "The Campaign Way," as they say; that is, plan a set of advertisements or whatever it is, in series. How attractive a series of advertisements would be, run one every month for a year, for a furniture establishment, with a sketch of the period furniture and a decorative border to match a different period style of furniture illustrated in each advertisement. A series prepared in this way would be in perfect harmony and would be admired, remembered and looked for by the public. It would perhaps in time also stand for a device for the advertiser. Then when the campaign is over, the advertisements, printed in colors and put into portfolio form, could be sent out to prospective customers. I am sure such a campaign would be appreciated by the customer, and would also make sales.

I believe appropriate decoration added to the messages puts the "punch" into the job. Sometimes just a decorative initial is all that is necessary to enliven the message. This initial must be in the same tone, and in harmony with the type, and the right spacing on the side and bottom should not be overlooked. A band at the top often looks good, as also does a tail

piece. These, together with the initial, must be related to each other, " dressed up " in the same style of art; if not, it would be like the fellow who went to a " full dress " ball with a street suit on.

Decorative borders are used in many instances where no photograph or halftone could be obtained. See the Mohn and Hunter Company's advertisement on page 3 of the special insert accompanying this article. This shows a decorative border around a newspaper advertisement. Don't you think this will " catch the eye " much quicker than if just set in plain cold type? Wouldn't the advertisement on page 2 of the insert attract attention at once with such an inviting look? I think yes. Here the border, type, etc., are all in harmony and the atmosphere is there; it can't help but be recognized and read.

Most of the jobwork of today is practically treated along the decorative line. Take for instance shipping labels, which are just as important as any other kind of printing used. These usually meet the customer's eye first upon the arrival of the shipment. So you see it is very important to give the label a treatment that will in some way reflect the character or the business of the company issuing it. Pleasing results can often be obtained by using typefoundry decorations, which give very artistic results; the firm's trade mark or device might be incorporated in the design to give the label a distinctive appearance and avoid its being readily copied.

As to business cards, some of them are done a little bit different from the other fellow's. And I see no reason why they should not, because the person who receives that kind of card will look at it more than once before he puts it in his pocket.

The firm's or the person's own trade mark, or some other appropriate decoration, can be added to the card, but if such is used care should be taken to see that its character is in harmony with the subject, also that the type selected blends nicely. The same with letterheads; they should also be treated in an appropriate style. The letterhead for J. A. Molohon & Co., on page 3 of the insert, shows perfect harmony all through; typefounder's decorative material is used, and the same style can be applied for cards, billheads, circulars, etc.

There is a large amount of typefounder's material which can be used to good advantage for advertisers' clients, and too much attention can never be paid to these small things, because they lend themselves to bringing about bigger sales.

In menu cards, too, decorative material comes in handy, because unusual treatments are often called for. A decorative border carefully handled may be used extensively, and menus for societies may be decorated with just their monogram, or they may have some more appropriate decoration which can be used. A border always serves to hold the whole job together as well as to define the margins.

Programs often require decoration, and many possibilities for originality lie in them. The first page especially should be attractively done, and decoration should be given careful attention. For instance, a design for a dance program would not be appropriate for a church program, so you see that decorative effects, as well as the type faces, must be in keeping with the subject. Programs for religious societies can be dressed up to suit, because printing of this kind leads us back to the days before Gutenberg, when the scribes or monks did some very beautiful and ornate work. The reason I turned back for inspiration and suggestion in this connection is that the work of that period was chiefly in connection with church matters, and this style of letter and decoration has endured throughout the centuries — the Gothic. Chaucer and Cloister Black are the most appropriate letters to use for Easter, Thanksgiving and Christmas services. The Gothic family is a serious type face, as well as a decorative one, and rules in color and maltese crosses go well together for such purposes.

Covers for booklets or magazines is another branch needing careful selection of either illustration or decoration. We also have to consider whether decoration is appropriate or necessary. Many times decorations of some kind are not only pleasing but are demanded. Magazine covers sometimes need something striking and attractive. This may also be said about music cover pages or titles, which should harmonize with the music. It sometimes constitutes quite a problem of typographic arrangement in laying out music title pages or covers, and a certain massing of the matter is necessary for the sake of effectiveness of display. The treatment of more classical title pages has been strictly decorative or typographical, leaving out the pictures which have hitherto been used only on the cheaper class of popular music. To achieve real success in decorative musical title pages, certain conventionalities must be respected, as it is these that give a peculiar interest to the publisher.

Decorations and old wood blocks have been adopted from the early centuries and have been used with very striking effects. They also harmonize perfectly with the typography, and contribute to, rather than detract from, the appearance of the page as a whole. Title pages need careful attention as to decoration, because the title page is really the main entrance to the book and must look the part. Then comes the first page of the reading matter with a little bit of decoration, band and initial, for instance, in harmony with the title page, and the whole must look inviting. However, too much decoration is not permissible; very often all that is necessary to beautify a page is a trade mark or monogram. Of course, a decorative border is very effective if it is in keeping with the subject.

Christmas greetings present still another line of the printing business that needs decoration, to help interpret the spirit of the season.

Another word; it is this: *The person who knows when his job is finished has certainly mastered one of the greatest difficulties in decoration.*

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author, "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Note.— In our first instalment we briefly outlined the field to be covered and suggested the necessity and value of the plan in direct advertising. In our second number we covered that most vital of all steps, the list to be used. In our third step we come to the classifications and how they may be used in a planned appeal.

The Classifications of Direct Advertising

John Jones is a cobbler, or runs a shoe store, or is president of the Mammoth Shoe Manufacturing Corporation. In any event John actually wears and uses what he is making his living from — shoes. Solomon Levi is a worker in a sweatshop in the top story of a tenement on the East side, or he is proprietor of the Up to Date Haberdashery of Main street, or president of the largest corporation in the world making men's clothing. In any event, following in the footsteps of Jones, Solomon wears and uses what he sells — clothing.

Mr. Average Printer, however, follows the lead of neither John nor Solomon. He makes and produces printing, but he seldom, if ever, uses it as his own business builder. The one art without which all other arts and crafts would be as nothing is the graphic arts. Yet in almost any fair sized city you can find an enormous printing establishment which makes no use of printing in the course of its own business building. It was as if John went barefoot and Solomon emulated Lady Godiva, so far as *using* what is at hand is concerned.

The writer admits his utter inability to explain this phenomenon. It is important, however, and it is an excellent lead to the subject of this article — The Classifications of Direct Advertising and their use by their makers.

Some seven or eight years ago the writer was called into conference by a New York city printing establishment which filled two floors of a large loft building. The proprietor was very desirous of becoming known as a "house-organ and direct advertising" printer. He told me of his hopes and ambitions, and in the course of his remarks said: "My, that firm known as Wheeling & Co. must be a fine big house, they print so many house-organs."

The New York firm was at least twice the size of the firm of Wheeling & Co., and yet the big firm envied the success and reputation of the smaller one. Why? Because the big firm was tired of doing the "bid on umpty steen of this form" sort of work and wished to get into planned printing.

"But how did Wheeling & Co. do it?" you ask.

They did it by the planned use of a specific form of classification of direct advertising. In their case they chose the house-organ form as a carrier for their selling message and then they specialized on the production of that particular physical classification or form of direct advertising. Fig. 1, reproduced through the courtesy of D. Appleton & Co., publishers of the writer's book "Effective Direct Advertising," shows you at a glance the twenty-three main classifications and subclassifications of direct advertising. You will note that they are first divided into two general classes, conventional and standardized; that is, their style and form must, as a rule, follow certain canons of use set by past experience, and in some cases the sizes have been standardized to a great extent. The second general classification is auto-contained and unconventional. This class is not bound about by precedent as a rule, and in many cases they may be mailed, or distributed under their own cover, without a special wrapper or envelope, which must almost always be used for the conventional pieces.

"But I *know* the different classifications of direct advertising," comes from a testy reader.

Do you? Within the past few weeks the writer suggested to the advertising manager of one of the world's largest users of this form of advertising that he should like to figure with them on some "direct advertising or house-organ work," only to get this reply: "We have none of that work in our business." Pursuing the subject further we found they referred to their elaborate educational books as "printed matter" and not as direct advertising; much as if the advertiser in the *Literary Digest* should say: "No, I am not doing any magazine advertising, we use only the weekly reviews."

This may be splitting hairs, but it is an admitted fact that the term "direct advertising" as a term to describe all those forms (classifications) shown in Fig. 1 is only just beginning to be understood in general advertising and printing circles, and until "direct advertising" is thoroughly understood as indicating all these various classifications the medium will not reach that high place in the plane of publicity which it deserves.

At the Atlanta Convention of the Associated Advertising Clubs of the World last June the writer heard one prominent printer of direct advertising who was addressing his fellow printers at a departmental meeting plead with them to help explain to the public that direct advertising was more than just "booklets, folders and circulars."

My personal definition of this form of publicity is *"Direct advertising is any form of advertising reproduced in quantities, by or for the advertiser, and by him or under his direction, issued direct to definite and specific prospects, through the medium of the mails, or by canvassers, salesmen, dealers, or otherwise."*

With this definition in mind the importance of classifications becomes at once self evident. Your ability as a maker of a medium of advertising is judged not only by your ability to use some one classification, but by your ability to make and use all the different classifications to the best advantage, for surely no one classification is the one best method to use in all cases. The specialist in the use of publication advertising does not believe, for example, that *The Ladies' Home Journal* is the one best classification for use in reaching all classes, for the sale of every form of goods or service.

The agency men become proficient as they become the better judges of advertising mediums, when they can recommend the women's publications for this product and the men's magazines for that, the children's for another, and so on.

Note particularly the "prescription" on the bottom of Fig. 1. Note that it reads: "℞ — Only when problems analyzed." This brings up another phase of the importance of classification study to the printer who would use direct advertising effectively either for the sale of his own product or that of clients.

Direct advertising is practically the only medium of advertising where the client, as a rule, makes up his mind as to just what he wants before he talks with any producer thereof. For example, we will say that sales are falling off on wooden lead pencils. The manufacturer decides that he needs some



Fig. 1.

direct advertising. He decides he needs some mailing folders, perhaps. Then with his mind all made up — prior to analysis in almost every instance — he sends for the "publisher" of this classification (the printer) and says: "I want to get out some mailing folders on Model XYZ-142 purple banded lead pencils."

Had this same manufacturer started to use the magazines and trade papers his process of reasoning would be something like this: "We must use at least one good trade paper to reach the dealers. We must advertise to reach the consumers. I will put it up to my agency to find which is the better one for us to use, etc."

Note the difference! Don't think that it always happens this way. Sometimes the advertiser has been sold on using some one medium and tells the agency what he wants to use and does it, but good agencies and good advertisers do not operate in this manner.

The difficulty with using direct advertising effectively for the sale of printing or other products is right here. The advertiser (printer or other producer) makes up his mind to use some particular form of classification of the medium known as direct advertising, instead of analyzing the problem to be solved and then using the classification which will best meet that need.

Let's take a simple but concrete case. Suppose you are in the general printing business and wish to switch at least a part of your facilities to producing direct advertising. Suppose you want to get some "leads" quickly. What would be the medium to use? Letters in some form, without question. Why? Because experience of many shows that letters will bring comebacks more quickly than any other means. Note I am not saying what will be the relative value of those comebacks, as compared with responses secured in other ways. They may largely be curiosity seekers, or friends who will reply merely to be polite, but people will answer letters if those letters are properly written. You may tie to that statement with confidence.

Suppose, however, you realize by analysis that what your plant needs is to *educate* the public that you can and do produce direct advertising and could and would produce some of theirs, how can this be done?

For the process of education a continuous and persistent appeal is necessary. The primary form of educational direct advertising is the house-organ. This if properly planned and edited, mailed regularly to a properly picked list, will, like the constant dripping which wears away concrete, make the impression, do the educating. Then the actual production of as many different physical forms as possible, and in as many different physical combinations as you can get them, will be proof positive in the educational line that you can and do produce direct advertising.

These two simple examples show the functions of two of the twenty-three classifications and subclassifications shown on Fig. 1. The use of samples is widespread in the printing industry but not entirely analogous to samples in the other fields. For example, a patent medicine manufacturer samples his eye salve. He does it by sampling eye salve, not man or beast liniment, or some other entirely different product which he makes. The printer samples the catalogue of the Sturdibilt Bridge Company he produced, sending it to the Boudoir Supply Company with the hope that the first specimen will sell the second prospect. It would be like the eye salve maker sending out a sample of his liniment and saying in effect: "Now this is good liniment, of course my eye salve is different, but you just look at this bottle of liniment, see the color and formation of it, and imagine what I could do if you favored me with an order for some eye salve, or a lip stick, or some other delightfully feminine article!"

The instances quoted are, of course, overdrawn, but in my opinion the indiscriminate mailing or submission of any classification of printed samples to all classes of business prospects does but very little to increase the effective use of direct advertising, and the sales of printing, because of the inherent defect of the prospects — very few possessing imagination.

Given an unlimited hand in building up a direct advertising business for a modern printing producer I would then endeavor to get at least one piece of each of the twenty-three classifications and subclassifications and wherever possible a series of pieces, or a campaign covering a few of these classifications.

In every case I should endeavor to secure from the user of the various kinds of direct advertising the results, impressions, etc., created by those different classifications, thus building up an encyclopedia of results and returns from *a classification standpoint.* So that when a business school came to me with its problems I should be able either to point to something I had produced in that field, or failing in that I should be able to turn to the pages of some publication such as The Inland Printer and show definitely what some other producer of direct advertising had done for some other school.

From still another angle is the study of classifications important to the printer, and that is to discover the rotation of classifications in sundry cases. For it stands to reason that on some propositions the continuous use of the four page letterhead, to name one specific form, to one list on the same proposition would soon lose its effect because of the sameness of the physical appeal.

Briefly then, let us cover the functions, as far as they can be set down to rule, of the leading physical classifications:

Letters of all kinds are, generally speaking, to convey a message, usually brief as compared with booklets, portfolios, etc.

Books and *booklets* are designed to deliver an extended selling message. Their use is usually for purposes of educational messages.

Catalogues are, according to the dictionary, as well as many modern business houses, "to list (catalogue) items." Occasionally there is a service or educational appeal added to catalogues to increase their popularity.

Portfolios are designed either to sell dealers on advertising and sales promotion work, or to sell limited lists of users, buyers, on some comparatively high priced article.

Bulletins are for the dissemination of educational messages where the run is too large to permit of the use of the booklet, total cost being considered.

House-organs are of four main classes: (a) Salesmen or agents; (b) dealers; (c) consumers, users and prospects; (d) employees. Their function is to build loyalty, establish *esprit de corps,* maintain morale and build good will.

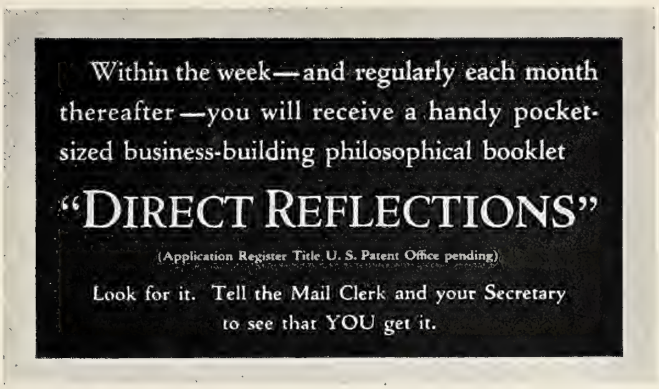


Fig. 2.

Mailing cards and circulars are the simple unfolded pieces, and might be termed dodgers or cards. They are of two main classes, one of the purely "billboard" type, merely announcements, teasers, etc. (Fig. 2 represents a mailing card of this type used purely as an announcement or teaser mailed three days ahead of the mailing of a house-organ published by printers and mailed to prospects), and second, purely mail order appeals, wherein a mass of copy is put on the mailing card with a return card attached in many cases. The function of the first type is as just indicated, and of the second to get business where margins of profit are small. For example, in sale of books, magazine subscriptions, etc.

Envelope enclosures have as their function either to supplement the main message in the letter, or to carry another message at no extra cost. They may also be used for announcements such as changes of telephone numbers, addresses, etc.

Package inserts are akin to envelope enclosures but distributed with the goods. The seven main functions of package inserts are: (1) Inserts directed to get reorders for the same goods; (2) inserts that are to introduce others in the same "family" or allied products; (3) inserts giving instructions or directions as to use; (4) inserts to secure names of new prospects; (5) inserts aimed merely to secure general publicity; (6) inserts which are in the form of a guaranty to the purchaser, as well as inspection labels and inserts; and (7) inserts which suggest new uses for an old product, thus increasing sales indirectly.

Speaking directly of printers' own direct advertising, how many of you are using package inserts for any or all of these purposes? Envelope enclosures can be used for the same functions as a rule. How many are so using envelope enclosures? Speaking directly to the point of selling more printing, how many of your customers are using package inserts and envelope enclosures for these seven functions?

Broadsides have for their function the putting over of the idea of bigness. They are especially desirable for mailing to dealers or to limited lists of prospects.

Folders — by which we refer to mailing pieces calling for unusual folds or "stunts," especially those requiring special dies, are designed for putting over ideas and selling points through the utilization of the *fold* to improve the messages.

Blotters possess utility as well as advertising value. They may also be used for house-organs and thus serve a triple function. This particular physical form is a favorite among printers for their own direct advertising, and any printer considering a new campaign would do well to consider the matter thoroughly before becoming a blotter user, unless he has a really new method of applying the idea.

Poster stamps, once discarded, are coming back, and as a supplementary publicity form of direct advertising are becoming more popular than ever.

Photographs, either by the photographic or engraving processes, are becoming more and more desirable for selling certain products where the picture is the large selling point, as, for example, in motor cars, now that the educational work is done in the main, the picture helps sell the car far more than it did in the early days.

Novelties, samples, etc., cover the whole realm of new forms being brought out from day to day. A few already used are coupons, puzzles, tables of utilitarian value, printed calendars, not considering the art ones; tip-ons, containers for retailer's use, menus, especially for food accounts, etc. In speaking of novelties we have in mind *printed* novelties and not manufactured novelties such as rulers, paper weights, etc.

Business calling cards, salesmen's advance cards, etc., might well be considered novelty forms of direct advertising.

Let us especially emphasize the value of sampling in direct advertising. One large producer of direct advertising has this to say of the efficacy of sampling: "We have tried sampling on everything from automobile tires to paper shell pecans, with equal success on each of them and all items in between. If more users of direct advertising were to try the sampling method, the results would be far greater, and more advertising would be used."

Where the product itself can not be sampled, parts of it may be sampled, and where parts can not be sampled, novelties may be made up of the same raw materials, or parts, etc., such as, for example, the making up of tobacco pouches from the same rubber used in making the inner tubes, which were thus advertised by direct advertising.

While perhaps a bit aside from the main purpose of this series, let it be said here that effective direct advertising by printers for printers' customers assumes the ability of the printers to advise the customer. Therefore the printer must know all about the customer's business and be able to tap the "cases," as the lawyers would phrase it, where direct advertising has been effectively used by others in that same field or business. Yet we have seen a lot of printers claiming to maintain "service departments" who did not subscribe to any publication which contains the "reports" of those cases.

Summing up, the *plan* is of course important, the *list* is vital, but the effective application of direct advertising in the

highest form of effectiveness is entirely a matter of knowledge of the major and minor classifications, their functions, and their application.

This applies equally whether you are using direct advertising to serve you and your own printing business or using it to serve the businesses of others.

THE PAPER INDUSTRY AS SEEN BY THE PRINTER

BY THOMAS E. DONNELLEY

WHAT I have to say today will have to be said from the standpoint of a printer who, of course, is interested only in a limited amount of the products of the paper industry. That is news, book papers, writing papers, cover papers, and some cardboards or bristol boards, whatever that may be. Our two industries, that is, printing and what you might call the fine paper industry, are so intimately mixed up that it seems to me anything that spells prosperity or lack of prosperity to one of course must affect the other. I suppose that of these papers which I mentioned, fully ninety-five per cent of them go through the printer's hands at one time or another.

I have this message that I should like to say, and that is that no matter what the business conditions of this country — meaning the general business conditions — are to be in the near future, whether they are to be good, fair, indifferent or bad, as I see it the conditions in the paper business and the printing business should be a little better. In other words, if the tonnage of paper represents ten per cent of the tonnage of all industry as it has in the past, I think that in the future it will represent eleven or twelve per cent, so that no matter what the country does, I think you gentlemen will fare a little better than the average, and I base this upon this analysis: The only good thing that I have ever heard come out of the excess profits tax, which to my opinion is not a tax on excess profits but a tax on brains, energy and enterprise, was the fact that it induced, during this year and a half of deflation, a great many people to advertise who never advertised before, on the theory that the Government was paying forty per cent of the bill. As a result of that, a great many of these people who advertise in this broadhanded way, who had never advertised before, discovered that advertising paid, and they are now permanently in the market; they are permanent advertisers; so we have those added to the consumers of paper.

Also, during the last four or five years, the printing business in its manner of marketing its products has undergone a great change, especially the job printing. Before that, we were simply the executors of an order. Our customers would bring us something to print, and while we were consulted with perhaps on the paper to be used and the style of type, etc., we were just the executors of an order, the same as a contractor when he builds a building upon plans and specifications submitted by an architect.

Four or five years ago, we began to realize that it was very much better for us if we took an interest in what we printed as well as how we printed it. In other words, we tried to put a sales punch into the matter we produced, and as a result of that propaganda, or at least of that theory of doing business, there has been built up in the last two or three years an organization of direct mail advertisers, which in two years has increased from a handful of men until at the last convention they had over eighteen hundred people who were signed and registered attendants.

Pretty nearly all large printing offices have now what they call a service department. We not only try to improve the matter which our customers bring to us, but we go out and try to get our customers to undertake advertising campaigns which they have not planned, so there is another increase in the use of paper.

I also think that we are going into a period of very competitive selling. We know that the facilities for manufacturing in this country are far beyond the public demand now, and everybody who has anything to sell is going to sell hard. There was a slogan in Chicago, put out by one of our Chicago newspapers, which read, "The year 1921 will reward fighters." I think the next ten years will reward fighters, and I think we are going to fight pretty hard for business.

With the increased drive to get the business there is, and with the fact that large corporations and merchants and manufacturers have come to realize more fully than they did before the value of advertising, and the fact that the printers are constantly pushing this advertising, I have come to the conclusion that no matter what the conditions of printing are, the printers and the paper people necessarily will more than share their former part.

Lowering Prices

Now I am going to inject here a little bit of pessimism. I am doing it in self defense, because if I don't I know that tomorrow morning we will receive a ten or twenty per cent advance from every person we buy paper from.

We have heard a good deal of these cycles. I am not attempting to be a Babson or a Brookmayer or a System, but I should like to make this statement: We are on the beginning of a long slide of lowering prices. I think the tonnage may keep up, but if I analyze things correctly we have had the bump of coming down from these greatly inflated prices and now we are on a slide that I believe will last for ten, fifteen or twenty years.

I came into the business in '89, and I remember that from then until '96, every time we renewed a contract for paper we were always able to buy it a little cheaper. That process had been going along, I understand, from some time in the late sixties, and I think that we are in the beginning of such a slide now. It means that we have got to liquidate our extravagances in labor, in management — I won't say in profits because I think some of us have not been making so much profit the last year. But we have all got our ideas of profits a good deal higher than they ever were before, and I think a good deal higher than we shall be able to maintain.

During this war and during the period after the war, we had a cycle in which the cost of living would go up; then we would increase the wages; then they would put up the cost of living again and up would go the wages again. We were going up in a spiral. We are on the reverse of that spiral now, but it will be a much more difficult problem to get things reduced. The cost of living has gone down, and most of us who are not tied up with unions have been able to reduce our wages somewhat, but we have to be conservative in it. In the first place it is not fair to ask a man who has been living on a certain scale all of a sudden to throw that scale to the winds and really live very much lower. We have got to bring it gradually. I presume in six months or so there will be a further reduction in wages, and then there will be another shaving off in prices, and it seems to me it will take some ten, fifteen or twenty years to do that.

In our own business our wages doubled. I feel it will take several years before we get our wages down to a reasonable rate. We have got to liquidate them, as I see it, because we have got to get industry in this country adjusted, and we are all out of adjustment now.

The one person in this country who has liquidated one hundred per cent is the farmer. The farmer today is not getting

* An address by Thomas E. Donnelley, president, R. R. Donnelley & Sons Company, Chicago, delivered at the Third Fall Business Conference of the American Paper and Pulp Association, held at Chicago, November 1 to 4, 1921. Reprinted from the *Paper Trade Journal.*

as big a price for his product as he got in 1914. We must realize that the whole basis of our prosperity is our crops, and we can not have a material part of our people down to the basis of 1914 and still buying products from the city people who are on the basis of 1920. It can't be done. Of course, people may say prices of farm products will come up and it will be adjusted. Prices of farm products are not settled by local markets; they are settled by the world market, and if anybody has any hopes that the world market is going to materially boost prices in the next ten or fifteen years, he and I differ very much. We have got to liquidate, as I say, our whole system of industry so that the farmer and the city producer will be in equilibrium.

This is not all to come out of labor. It has to come also out of management. There isn't anybody in this room who, during those periods of 1919 and 1920, didn't accumulate in his factory a lot of extravagant methods and extravagant organization which these present times and the times in the future can not stand. As I see it, that manufacturer is wise who can cut his expenses and whittle down his organization and do this in anticipation of the time rather than after.

So much for conditions in the trade. I realize that my judgment is no better than anybody else's guess. I should like to say, however, something concerning the affiliations between the printer and the merchant and the manufacturer. I think we are going into this long period of declining prices very much better organized than we ever were before, because you have your splendid organizations, the merchants have their splendid organizations, and we have a very remarkable organization of over five thousand members of all the important printing concerns of the country. By coöperation I can see that a great many things which before were left to haphazard can now be arranged and a great many things which have been unfair in competition may be eliminated.

Standardization

I should like to speak of some of these things which we hope to accomplish by coöperation. The first is that of standardization. The United Typothetæ of America has several committees on standardization, and this organization has now employed a secretary who will give his entire time to this work. Of course, the greatest thing in standardization in the paper industry was accomplished by the paper manufacturers themselves when they went to the substance number. I don't think any standardization can ever accomplish what that has accomplished for the industry. Standardization is only useful if it accomplishes a purpose, and it is dangerous if it takes out the initiative that is always inherent in a man who is trying to make progress. In other words, if we standardize things so that it is almost impossible for a man with invention or initiative to break over that standard, really we are putting a noose around our own necks.

There is the question of standardization of sizes. Of course, you have accomplished through the Typothetæ a most remarkable case of that in standardization of sizes of covers. I noticed some reports in one of the trade journals the other day, showing that two years ago a certain manufacturer required eight different sizes to market sixty-six per cent of his product, while recently, through these two new sizes, he is marketing eighty-five per cent. That must have meant very much better manufacturing conditions.

The question of reducing the number of sizes in stock and the number of weights is a question that can not be handled arbitrarily; it must be done after a great deal of study.

The committees of the three organizations, at least of the merchants and the printers, must go together and get data from all the principal merchants in the country and from all the principal printers, and find out what sizes and what weights they use, and in what quantities, to see if we can not reduce the number of sizes carried in stock. I can appreciate that what would be a stock size in Chicago would not be a stock size in New York or in San Francisco. That is a matter for a great deal of study, but I think it is of a great deal of importance, and if you people will coöperate the way I hope you will, I think within a year we will at least get somewhere on that problem.

The Hypotenuse Oblong

In connection with the question of sizes, I should just like to interject a few remarks upon a new size which is being promulgated very enthusiastically, called the hypotenuse oblong. Some German savant conceived the idea that he would make the proportions of a sheet of paper such that every time it was folded these proportions would always be retained and the whole question of sizes would be solved. That proportion is 706 to 1,000. The whole argument is that if you have a page one size and you fold it again, you get the same proportions. I realize the Germans are great scientists, but when it comes to art they are wrong, because it is exactly what they don't want when they reduce sizes to keep the same proportions. Now a 9 by 12 is a very handsome size for a quarter, but if you fold it to 6 by 9 where the proportions instead of being three to four are two to three, the 6 by 9 is a very much better size than if it had been 6¾ by 9.

There are various tastes in the printing business just as there are in art and architecture. For five hundred years the best minds in the printing business, even before the invention of printing the best minds in the bookmaking business, have studied over the question of proportions of sizes, and anybody who has any knowledge of or is familiar with printing realizes that the small book you want long and narrow, and as you increase the size you want it wider. It is just as ridiculous for some German geometrician to say that the sizes of all printing should conform to some formula that he works out, as to say that the magnificent and beautiful proportions of the girth in columns should all be changed because some engineer has some mathematical theory that they should be different.

I just make this remark because I am afraid that somebody at some time will approach one of your associations and you will adopt the hypotenuse oblong basis without giving it thorough study. I am not saying it is not correct, but I think it is a question that deserves a good deal of further consideration.

Standardizing Weights

The question of weights is something which I think should be standardized. Of course, there is no reason in the world why we should retain the ream. I think everybody is agreed on that. In England they are trying to adopt the metric system. They are going to sell paper in thousand sheets, and the substance numbers there are to be the number of grams in a square meter of paper. I can readily realize why England is so interested in the metric system, because a large proportion of England's product has to be marketed abroad and they are constantly coming in competition with the papers from Sweden and Germany. But the trouble about the English system is that the substance number has no designation, it has no connection with the weights in pounds of the paper which they sell. I am not sure that the decimal system, which Mr. Wilson and I have been so interested in, is correct. Certainly if we are to stay in domestic business (and I don't see much chance of foreign business out of the United States for some time), it would be much simpler than any other system I know of. But that is another thing on which we want coöperation between the manufacturers and the dealers and ourselves.

The Question of Definition

There is another question which we have got to take up, and that is the question of definition. The definition of the paper business is the most indefinite thing that I know of. I

should like to have somebody here rise and tell me what a No. 1 enamel is, and when he tells me I should like to have him deliver that goods every time I buy a No. 1 enamel from him. There are so many questions of definition which mean one thing to the manufacturer, another thing to the merchant, and another thing to the printer, that by coöperation we could clear up.

Private Brands

Then I should like to say just a few words on the question of private brands. I know I am treading on dangerous ground when I talk on private brands. I know the merchant feels that if he has adopted, say, the Caxton brand of coated paper and has advertised it and sold it, that is his private possession and he has a right to do with it anything he wants. But let us take, for instance, the case of the Caxton brand of No. 1 enamel which is sold by Smith-Jones & Co. and manufactured by Mill No. 1 in Kalamazoo. We have used that brand of paper for two or three years; it has been extremely satisfactory, prints well, and on the basis of our past experience we go to a customer and sell him a large order using this brand and putting this paper in as our sample and the quality of work which we are going to perform. For some reason or other, between the time of our last order and our new order, Smith-Jones & Co. and Mill No. 1 in Kalamazoo have had a falling out and they transfer the making of that paper from Mill No. 1 to Mill No. 2. You gentlemen all know that two mills don't make the same kind of paper; they certainly don't print the same We got that paper in here and we have an entirely different article. I say that we have a perfect right to demand from the jobbers that if they establish a private brand we should be guaranteed that that paper will be continued the same as heretofore, and if there is any change in the manufacturing conditions we should be notified so we could be covered in our contracts.

Building Up Good Will

That brings up another question, and that is the desire of so many of the merchants to hide where the paper is made. I am surely surprised that the manufacturers stand for that. I wouldn't, because if anything in our business is valuable it is a built up reputation. Our own firm will not print for a middleman, because we say in printing for a middleman we make no good will. We won't print for the Government of the United States, because we say that in printing for the Government of the United States we make no good will. In other words, we don't want to do business with anybody where there is not the opportunity of giving a good service at a satisfactory price, building up some good will for future orders.

Technicalities of Paper Making

We printers don't know much about the technicalities of making paper, but I will say that we know a great deal more about it than the paper people know about the technicalities of printing. You know a paper manufacturer and a paper merchant think that everything that they make prints and that paper must have everything but printing qualities. The technical problems of a printing office are extremely irritating, and we have never had any help from the mills unless we went out and dug it out for ourselves.

We run some rotary presses. We just hate to take on paper from a new mill because we know it is a two years' job to train that mill how to make paper and how to do up paper. In our largest contract that we had some years ago, we got in a small run of paper from an old established firm or mill, through some reason or other. This was an eastern mill. Immediately our pressroom superintendent came up and said, "Can't you give us that paper all the time? We can print more on that than we can the other." The next time the order came we divided it between the eastern mill and the present contractor and made a test, and we found that the product off the paper coming from the eastern mill was sixteen per cent more than off the western, and we gave the contract to the eastern mill, not on the basis of the looks of the paper but on the fact that we could print it. It was only then that this western mill realized there was such a thing as the problem of winding, and that what we were talking about was not just simply kicks, and then they began to get wise and after two or three years they were able to get back into the market and get back into our good graces.

I know of another case where we refused to take paper for several years from a mill because they were constantly shipping in to us paper with short sheets. The salesman said, "Let the feeder put them out," but in a modern printing office we run our presses with automatic feeders and it means that we must stop the press or, worse, get the sheet on the rollers. Nobody who is competing in this market can afford to run paper that is not properly packed.

Need for Co-operation

I am only naming these to try to emphasize to you the necessity for our getting closer together on the technical problems. We had been buying for some years a certain grade of coated paper from a certain mill, and we were constantly having printing troubles. We would get an ink which we thought would run perfectly on that paper, and it would run for a few months and the new order would come in and we would have the whole trouble over again. It sometimes takes two or three days, at a cost of from $25 to $75, to find inks to go on certain papers. I sent our chemist up to that mill, and this is what he found: In making the coating or in mixing the coating there were three chemicals they could use interchangeably for the same purpose, and this mill was in the habit of buying that chemical at that time which was the lowest. It made a beautiful looking paper but every one of those chemicals had an entirely different affinity for ink. The superintendent at the mill said, "It is the first time I ever knew it made any difference whatsoever," and I suppose there were hundreds of printers around the country cursing that mill out about that very thing.

We have a lithographing department. We put a job on with paper that we have been using for a long time from a certain mill, and after five or six hundred impressions the transfer was gone. Our foreman came down and said, "There is acid in the paper." The paper salesman said there could be no such thing, the papermaker or merchant said there could be no such thing, but several months afterwards the superintendent of that mill was down on some other troubles, and he admitted that they had used more alum in that paper at that time than they did before, and they didn't suppose that it made any difference whatsoever.

The Paper Salesman

I don't know that this is the place to say it, but I should like to say a word about the paper salesman. The paper salesman is an awfully nice fellow. No matter how grouchy you are, he always has a smile. He is willing to run his legs off to get you samples or get you paper for a dummy or something else. He will give you all the lunches your digestion and your self respect will permit. He is a good golfer; he will take you out and play golf and let you win, but when it comes to selling paper on the merits of that paper as a printing proposition, he simply knows nothing whatsoever about it. It is a nice thing to do business on personality, but I should like to say, for heaven's sake get your paper people to understand printing problems. If you as a paper maker or merchant say a paper will print well, your salesman can go out and get a sample some other printer printed on it, but he has no idea of the difficulties the other poor fellow had. If you are going to sell to the printer and be helpful to him, try to understand his problems and when you sell him the paper don't sell him paper full of alum or paper with a lot of short sheets or things of that kind. Try and sell a paper that will go through our presses rapidly and well.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Mohr Lino-Saw Book of Mechanism

The Mohr Lino-Saw Company, Chicago, has just issued a mechanism book of sixteen pages which has numerous plates showing the various details of the construction of the lino-saw and giving minute instructions for the operator and for the machinist. Each part is pictured, named and numbered, and the function of each part is defined. This booklet is well written and is comprehensive. It doubtless will reach every machinist and operator handling the Mohr lino-saw.

What Is a Point?

An Indiana printer wants to know the relative size of the point in use in the United States, England and France, also the height to paper in England, France, Germany, Russia and Belgium. He desires a pocket manual for reference if reasonably priced.

Answer.— The American point is .01383+ inch, the Didot point (French) is .014802 inch. The American point is used in England. Height to paper (type high), American and English, .918 inch; French and German, .928 inch; Belgian, .934 inch; Russian, .9883 inch. A copy of the "Vest Pocket Manual of Printing," published by The Inland Printer Company, would answer many questions that arise in the practice of printing.

Wear on Cam and Rolls

A Nebraska operator asks why cams are cut down by rollers and how it can be prevented. He has a justification cam which shows considerable wear.

Answer.— Usually this trouble can be traced to neglect in oiling the cam rolls. Doubtless oil has been applied adjacent to the holes, but as often happens the holes are clogged with dirt and the oil does not reach the bearing. As a result the roll begins to slide on the cam instead of turning. Soon a flat place is worn on the roll, which causes the cutting down of cam surface, owing to the roll being relatively harder than the cam. To prevent further trouble remove the roll and clean out the oil holes. Put in a new roll if a flat place is observed on the old one. Some operators keep a small plug of wood in these holes to keep out dirt, and in oiling the plug is removed, being afterwards replaced.

Fringing of Metal on Face of Mold

A Texas publisher sends a matrix and print of mold, and asks a few questions about fringing of metal on face of mold. He suggests a cause with which we do not agree.

Answer.— The usual cause for accumulation of metal on mold body below the mold cell is that the cap overhangs. This condition may be due to bent posts. Try a straight edge over face of cap and body, and see if it indicates that cap extends forward. If the mold posts are bent or the body is warped you can have the trouble corrected by sending mold to the nearest branch of the Mergenthaler Linotype Company. Another cause of fringing may be that the front mold wiper felts need renewing. However, if the fringing is excessive this wiper can not readily remove the excess. In such a case see if you can increase the stress of pot lever spring, turn front nut toward back of machine. We do not believe the eccentric pin in mold slide lever is at fault. However, you may readily determine the lockup by testing the space between mold and vise jaws: (1) Close left vise jaw and pull lever. (2) Push back lever as soon as the elevator descends full distance, raise elevator a trifle and insert a double thick strip of news print, and when the elevator is again down draw out lever, push back the lever and raise the elevator and see if the paper will draw out. If it will withdraw without tearing and yet is not held too loosely it is quite likely your adjustment is correct.

Operator Has Trouble Setting Knives

An Ohio operator sends a slug and describes the trouble he had in setting the knives. Our advice in this case is more or less general.

Answer.— We believe you can correct the slug measurement by finding first if your mold is in proper position, that is, fully down to bottom of pocket. It would be well to set a cap line and cast a slug. Keep the line in the elevator jaws to verify condition after removing the mold. When the mold is out, clean the bottom of mold body and that part of mold pocket with which it has contact. Return mold to pocket and bring the four fastening screws to a light bearing. Tighten the three screws firmly on to the mold cap, and finally tighten the four screws referred to before. Now cast another slug, and compare measurements. If no change is noted it proves that the mold is in correct position. Having this as a basis it is then necessary to set left hand knife, as the slug you sent shows a slight overhang on the smooth side.

Slug Has Defective Face

A Pennsylvania operator sends slugs having defective characters. The fault does not appear to be due to metal temperature. As no data was furnished regarding the age of the machine and how long it is since a new plunger was installed, our advice must be more or less general.

Answer.— The defective face is doubtless due to irregularity in the flow of metal when discharged into the matrices. This may be because of clogged jets or insufficient pressure of plunger, due perhaps to a loose fit, or to obstruction such as may be offered by its condition, if not properly cleaned. A weak pump lever spring may be a contributing cause. We suggest that tension of spring be increased up to limit. Clean jets free from obstructions. Open up the cross vents so that sprue is at least one-half an inch in length. If a new plunger has not been applied in the last two years order a new one. Be certain that jets are open and that plunger has sufficient force to discharge metal with force into the matrices. Do not allow oil to enter mold unless blank slugs are cast after its application. Oil causes formation of gases in mold which are detrimental to sharp faces.

Metal Adheres to Back of Mold

A California operator asks how to prevent adherence of metal to back of mold. He also asks if adjustments on new machine need altering and when.

Answer.— We suggest that you examine the back mold wiper and see if it is functioning, as it is apparently not doing its work properly. After scraping the mold with brass and having the wiper so it cleans the mold after each cast you should have no further trouble. The adjustments of all parts should be correct when the machine is received. Some adjustments never change and ordinarily are not affected. Other adjustments may change and are subject to alteration. Pot lockup is one that may change after the machine is in use. If this adjustment is suspected, test it according to the procedure given in " The Mechanism of the Linotype."

Transposing of Capitals With Small Letters

A Michigan operator wants to know the cause of transpositions between capitals and small letters, which he states occur too frequently in his proofs. He asks if matrix belt could be the cause of the trouble.

Answer.— We are inclined to believe that the fault is not with the delivery by matrix belt. A capital matrix has farther to travel and does not enter the assembling elevator except by means of the belt and star wheel. You can correct the trouble by not striking the small letters quite so soon after a capital has been struck. You might examine the driving belt of the assembler; it should not be loose. The assembler belt also should be reasonably tight. See that none of the assembler guides interfere with the passage of capital letter matrices toward the assembler star.

Certain Slugs Eject With Difficulty

A Kansas operator writes to the effect that the eight point slugs eject with difficulty, while other bodies seem to give no trouble. No slug was sent for examination, as there should have been. A burred matrix was enclosed.

Answer.— The reason for the eight point slug ejecting with difficulty may be due to a burr on the liners. Remove these liners and rub the upper part of each on a smooth oil stone, and then examine the rubbed surface. Any burrs raised above normal thickness will appear bright where rubbed. Remove the burrs by further rubbing, and then apply liners and cast a slug to compare with the previously cast slug. If burrs on liners are the cause the trouble should cease when rubbed liners are replaced. We believe liners to be the cause of trouble. Examine all lower case matrices and see if the lower front lug is damaged like the one sent to us. If so, examine distributor box for interferences. We are unable to determine the real cause without an examination.

Matrices Distributing Cause Clogging in Channel Entrance

A western New York publisher describes the trouble he is having with the distributor on his machine. The matrices he sends have burrs of sufficient extent to retard the matrices as they leave the channel entrance. The following suggestions may help in determining the cause of the trouble:

Answer.— The only abnormal condition we note are the burrs on the lower lugs. These burrs may cause clogging in the channel entrance, as they may slow up the matrices or cause them not to descend in their respective channels. We suggest that you have a number of lines of lower case matrices sent through and that you remain back of the distributor watching the dropping of the matrices. It is important that this observation be kept up until you determine the cause or causes of stopping. For every stop aim to find the interfering matrix. For example, if a channel entrance is clogged trace forward until the first matrix is found. If the matrix is in the magazine but does not slide down its channel readily, remove this matrix and find if it is bent or has a bruised lug. Repeat the observations for every stop, and before long you will learn the causes and doubtless can apply the proper remedy. Procure a matrix ear file. It is one of the handiest tools sold for printers' use, and you would find after a month's use that the saving in time alone would more than pay its cost. The raising of the machine on one side is to correct a specific trouble and may not be needed in your case. Try a spirit level on distributor screw bracket rod and see if the machine is level.

Operator Should Study Details

An Indiana operator writes a long letter describing various machine troubles. The following may help him.

Answer.— We suggest that you try resetting the back knife in this way: First see that the mold disk revolves freely (with knife off) with both disk guides set as far back as disk will allow without binding. Clean the place where the knife rests, and oil the under side of knife. Set adjusting screws down a trifle. Apply knife and bring fastening screws to a fairly firm bearing on the washers which touch the top of knife. Place a liner for a thirteen em slug in any mold, set a cap line, and cast slug, allowing slug to become cold before measuring. When you adjust the small square headed screws upward be sure that you *do not* loosen the fastening screws, as the entire adjustment of this knife should be done with these two screws tight. Continue the casting and measuring of the slug and the adjusting of the knife until the slug is approximately .918 inch in height. By driving the screws in the segment up tight with hammer and punch you can prevent their working loose. The wear on disk studs and bushings usually occurs where bushings become dry, and in combination with a loose fitting brake. Apply oil to the bushings several times a week. A slight movement of square pinion is of no moment after the disk is forward, as the work of the square pinion and bevel gear is finished. The way the metal bubbles up as the plunger descends appears to indicate that the plunger is not a true fit. Perhaps the well was worn elliptical in contour, and in fitting the plunger it does not conform correctly to this shape. An oversize plunger ground in with fine emery and oil is one way of correcting the trouble; however, this is a very laborious operation. We suggest that you try extreme spring stress and open both holes on side of well. To get full spring action you should depress the spring hook at lower end of pump lever spring and then move the spring out to front notch of lever. You will not find this operation easy. Remove spring from front end of lever, and then lower the hook; next remove pin from plunger and get cams where the pump lever is at the lowest position. Stand on top of column, and with an iron poker or other piece of metal with hook on end, raise spring opposite the end of the lever and draw it on. This requires help. Machine should have a back mold wiper under back knife.

DIRECT BY MAIL ADVERTISING

In order to use the time that he had between jobs when there was nothing to do a printer in the East got up some direct by mail advertising literature. With the help of some books on direct by mail advertising which he had borrowed, he worked up a circular letter in which some business firms in his town as well as in the surrounding towns were very much interested. He sold it to one house and then began working up others to take care of the orders he had secured for similar letters.

Booklets and folders followed, until finally this printer had quite a side line developed, the writing of direct by mail advertising literature, which he could do between jobs when he would otherwise have been idle. And what was better still, this side line increased the demand for printing, since the customers gave him the rest of the job to do.— *R. R. Voorhees.*



The advantages of printing in two colors have been emphasized, but they are not sufficiently recognized. This illustration demonstrates the value of the second color in giving added effectiveness to a reproduction from a black and white photograph. Duotone plates by Blomgren Bros. & Co., Engravers, Chicago, from photograph by Edward M. Keating.

ERHARD RATDOLT, OF VENICE AND AUGSBURG, AND HIS IMPROVEMENTS IN TYPOGRAPHY

BY HENRY LEWIS BULLEN

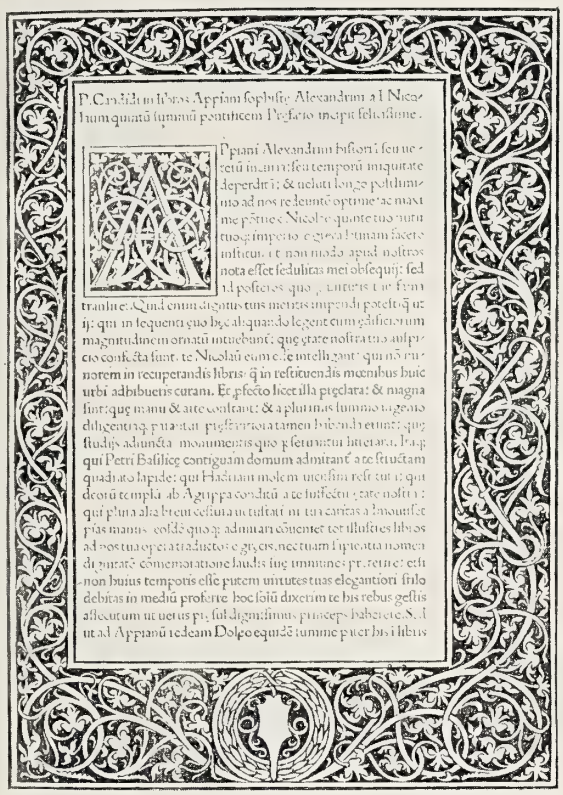
ERHARD RATDOLT was the first typographer who was able to effectively displace the illuminators, whose work had usually supplemented that of the printers by adding initial letters and borders after books were printed. The borders and initials used by Ratdolt retain their popularity in our time, and are frequently reproduced in current printing. In that class of decorative work in which the design is cut in white on a solid background, the decorative pieces in Ratdolt's books have never been excelled. They constitute a standard of excellence difficult to reach. Though much of Ratdolt's work is superb and all of it is good, very little is known of his history and nothing at all about his personality. Beyond placing his name in the colophons of his books he never sought to express himself. He was an art craftsman with seemingly no literary inclinations.

Ratdolt was born in Augsburg, Bavaria. His name appears as a taxpayer, succeeding his father in 1462, from which we may infer that he was born about ten years before typography was invented. His father was a carpenter and wood carver, who paid taxes in Augsburg from 1439 to 1462. Erhard and his brother continued to reside together in their father's house until 1474, in which year Erhard's name disappears from the tax list. How Erhard Ratdolt employed himself before 1476, the year he issued his first book, is not known. Did he gain from his father a knowledge of carving that might very easily lead him into the ways of design and engraving?

Printing has been carried on in Augsburg since 1468 and from that time until the end of the fifteenth century twenty-two master printers had produced nearly nine hundred books. In Ratdolt's time the printers of Augsburg excelled all Germany in illustrated books. Prior to the introduction of printing in Augsburg there was a guild of wood engravers whose occupation was making playing cards and pictures of saints, taking impressions on paper from the blocks by rubbing; and when, in 1472, the first printer in Augsburg, Gunther Zainer, distinguished himself by printing a wood cut in a type page — the first time it was ever done — the playing card makers objected to this encroachment upon their assumed rights. The dispute was compromised by an agreement that the printers might use wood cuts, but the wood cutters must make them. In addition to using many illustrations in their books, Zainer and other Augsburg printers occasionally used ornamental initial letters. Zainer also has the distinction of being the first German printer to use (in 1472) Roman types. Where and with whom Ratdolt learned to print more perfectly than any printer before him, or in his own time, is not known, but it would be strange if he had not learned to print in his native city, in which the new art of typography was then so far advanced.

From 1474 until 1476 there is no record of Ratdolt. In the latter year there was issued in Venice the "Calendarium" of Johann Müller, in two editions, one in Italian, the other in Latin, in which is found the earliest known instance of an ornamental printed title page and the first extensive use in Italy of wood cut initials. This is also the first title page on which a printer's imprint appears. The title page of the "Calendarium" is a poem explaining the contents of the book, giving the name of its author, and stating that the names of the "impressori" may be seen below, printed in red ink. The imprint reads: "Bernardus pictor de Augusta, Petrus loslein de Langencen, Erhardus ratdolt de Augusta." Thus we learn that a new printing house had been opened in Venice by three Germans, in rivalry with the already famous houses of Jenson (1470) and Renner (1471). The partnership of the two men from Augsburg (Latin, Augusta) and one man from Langenzenn, lasted until 1478, when Peter Loslein withdrew and began to print on his own account. A few months afterward Bernard Pictor also left Ratdolt and opened his own little printing house.

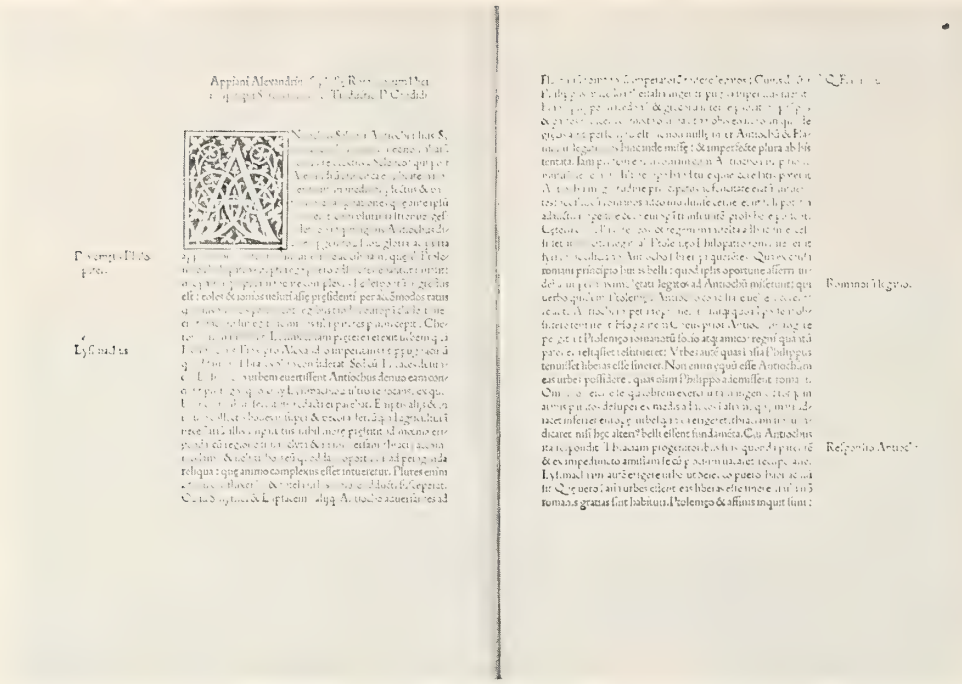
It was during the tripartite partnership that the finest of the so called Ratdolt books appeared. The typesetting, the decorative work and the clearness of the impression in these books were never so well correlated, nor the general effect so



Printed by Ratdolt. Appianus, Historia Romana, printed in Venice in 1477 by Erhard Ratdolt, his third book, and the third book in which all the decorative work was done by engravers, instead of by illuminators, who had theretofore monopolized the work of decorating book pages. See text. Reduced from 6⅞ by 9¾ inches.

good, in books printed by Ratdolt alone. A just surmise is that each partner excelled the others in some details of the work. They were men in their early prime. Ratdolt was about thirty-four years of age. He undoubtedly was the best typographer of the three, and, in addition to actually doing or supervising the typesetting, part of his work was, probably, to cut the punches and make the types. The type compositions in Ratdolt's books did not deteriorate after the withdrawal of his partners, and he increased his fonts of types, so that in 1486 we know that no other printer of that time had so great a variety of types.

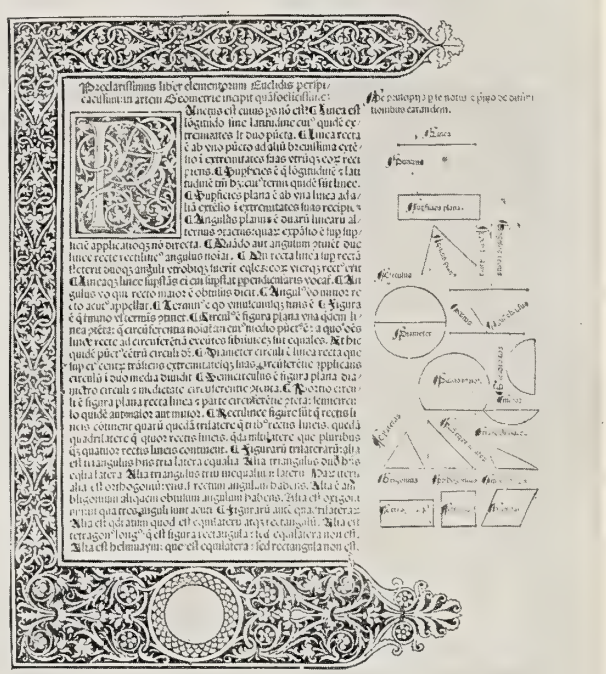
How much of the credit now generally awarded to Ratdolt belongs to his partners? Bernardus Pictor was a German. Pictor is the Latinized form of the German word Maler. Both words, pictor and maler, stand for painter in English. When Maler separated from Ratdolt he carried with him the beautiful borders which had adorned the Ratdoltian editions of the first three years in Venice. Early historians found much significance in the surname of Bernard, believing that he had



Printed by Ratdolt. Two inner pages of Appianus, Historia Romana, printed by Erhard Ratdolt in Venice in 1477, showing the margins in full. See text. Size of paper in original, two pages opening, 11 by 15½ inches; size of each type page 26 by 39 picas, minus side notes.

adopted it as descriptive of his occupation, a procedure quite in accord with the custom of that time. Ratdolt's latest biographer, while confessing that he had once accepted this theory, now discards it on the ground that Maler is a common German surname and also that when Bernard printed without partners his typography is inferior. He would seem to believe that because Bernard was an inferior typographer, he was no designer at all. A weightier reason that has been advanced for denying Bernard Maler the credit of producing the decorative work of the firm is that the style is Italian and quite different from that of contemporary German artists; but Venice was a resort of German artists, and Bernard, like Albrecht Dürer, might easily have acquired Italian methods before he met Ratdolt. We believe it to be most probable that Bernard was a painter, designer and engraver, responsible for the beautiful borders and initial letters of the early Ratdoltian books, and, being so, he had reserved the right to withdraw the borders from use by Ratdolt, leaving three sizes of initials with Ratdolt as part of the bargain of the separation. Bernard Maler's subsequent inability to produce good typography shows that he had little to do with the printing while in the partnership. Peter Loslein, however, did good work after leaving Ratdolt. We may suppose that the correlation of the good types and good type composition of Ratdolt with the superb borders and initials of Maler was achieved by Loslein, who might well have had charge of the actual printing, selection of papers and ink, and the presswork. It is more than probable that Ratdolt was an engraver of wood blocks as well as letter punches. He issued many illustrated works and used other initials after the ending of the partnership, but all were inferior to similar work done during the partnership. It is also significant of his limitations that he never used borders after Maler left him. Those who are acquainted with the division of duties in printing houses will have no difficulty in visualizing an effective partnership of craftsmen on the lines of our surmises. Three fifteenth century craftsmen would work together in much the same way as would three twentieth century craftsmen.

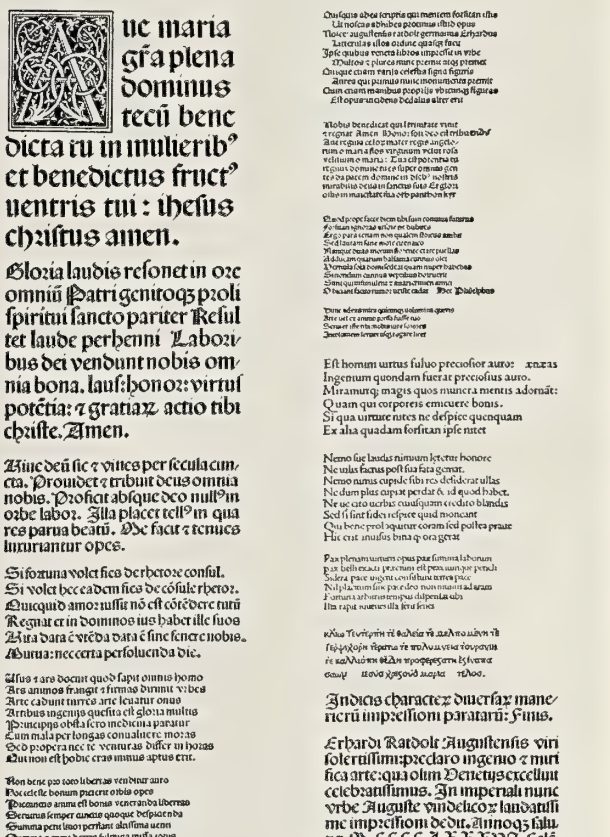
From 1477 to 1486 Ratdolt printed in Venice, issuing sixty-seven books, all of which are in demand by collectors of fine books. In 1486 his fame was such that he was invited by the Bishop of Augsburg to return to his native city to undertake the printing in the authorized liturgies for the diocese of Augsburg, a most lucrative appointment. His work in Augsburg is unequal in merit, but Pollard states that he issued a series of fine service books of all sorts, in a few of which he printed the illustrations in various colors, while Redgrave says that his "Hungarian Chronicle" of 1488 is justly famous and many of his church books are models of the printer's art. His Augsburg imprints are scarcer than those printed in Venice, upon which his fame mainly depends, but in the year he returned to Augsburg he printed the earliest known specimen sheet of types, the sole surviving copy of which was found about thirty-five years ago in the binding of an old book in Munich. In this specimen Ratdolt refers to his celebrity in Venice. This earliest of all specimen sheets does not suffer in point of dignity, utility and beauty of the type faces with any that have been printed since.



Printing by Ratdolt. Euclides, Elementorum in artem Geometric, printed by Erhard Ratdolt in Venice in 1482. The spots in the reproduction are caused by strokes of red ink applied over the capital letters with a pen. See text. Reduced from 42 by 58 picas, the extent of the border, type measure, 26 picas, minus the formulas printed from engravings with type lines set in mortises.

It proves that in 1486 Ratdolt had a more varied collection of fonts than any other printer and was using smaller types. Although the finer books of Ratdolt are printed in Roman types, in the majority of his issues he used the Gothic.

In 1486, the year of his return, Ratdolt's name again appears in the tax books of Augsburg. From these it has been learned that "Meister Erhard Ratdolt, buchdrucker," resided in St. Catherine street from 1486 to 1506, and from 1507 to 1527 in the Frawengraben. In 1528 the tax is paid by his widow, and his son, George, who had been his father's partner for a long time. The latest book bearing Ratdolt's imprint was issued in 1518. The amount of taxes paid indicates that Ratdolt was a wealthy man. Dying in 1527, he was at the time at least eighty-five years of age. The tax collector and the colophons of his books were his sole contemporary historians! His fame rests upon the surviving copies of his books, now among the scarcer monuments of the printing art. When some diligent researcher gives us as complete a history of Ratdolt's activities in Augsburg as Redgrave has given of his work in Venice, then probably the fame of Ratdolt will be magnified.



Printed by Ratdolt. The earliest known type specimen sheet, printed in Augsburg in 1486; only one copy in existence and that found pasted in as part of the cover of an old book. See text. Type matter reduced from 8¾ by 13¼ inches; largest size of type cast on thirty point body, smallest on nine point body.

The decorative pieces and the initials in the "Calendarium" (1476) are engraved in line, a style that, a few years later, predominated in Italy and was brought to perfection in France a quarter of a century later. The initials evidently did not please the printers, for they were not used a second time; neither were the beautiful decorative pieces of the title page. In 1477 two works by Appianus were produced, in which the borders and initials reproduced with this article were used. Although much reduced, these examples will speak in stronger terms for Ratdolt than anything that can be written. In books printed in Venice, Ratdolt used seven styles of borders, some of which he printed in red as well as in black. There also he used ten kinds of initial letters and ten fonts of types, not all of them shown in his specimen sheet of 1486, which has fourteen fonts. His Gothic types are wider and more free in design than those of Jenson, but not so readable, while the gradation of the sizes is not excelled in any modern series of Gothics. His Romans are not comparable in beauty with the Jenson Roman, but Ratdolt had more sizes. Our reproduction of Ratdolt's types is from another reproduction, and fails to do justice to the original impression.

Ratdolt was the first to print several colored inks simultaneously, applying several colors to a design and printing all at one impression. His printer mark, used in his later Augsburg books, large and crude in design, was printed in two colors. Several of his books are printed in black and red, and in some of his astronomical issues three colors are employed.

The books printed by Ratdolt were of a character suitable to medieval scholarship, but all of them, except those printed for the use of ecclesiastics, were soon to be made obsolete from a literary and scientific viewpoint by the books of the new birth of learning which the printers began to issue during the closing years of Ratdolt's life. Ratdolt issued more books on astronomy than any other printer of his time. His first book in Venice was by the astronomer, Johann Müller, and he issued other books by the same astronomer, but these, with other works on astronomy, medieval in thought, were swept out of use by a book issued by Copernicus in 1543, which re-created the science of astronomy. So it was with most of the books he issued, and, therefore, their present value is solely as works of the typographic art, illustrating a great forward step in that art.

Ratdolt is recognized as one of the greater masters of typography. A leader and example among his contemporaries, many of whom followed his progressive and effective innovations, his influence toward good typography is, perhaps, greater now than during his own lifetime.

CONCENTRATION

In one of the laboratories of Washington they have a great sun glass that measures three feet across. It is like the burning glass we used to treasure when we were boys, only much larger. This great glass gathers the rays of the sun that strike its flat surface and focuses them on a single point in a space a few feet below. That single spot is hotter than a blow torch. It will melt through steel plate as easily as a red hot needle burns through paper.

This terrible heat — it can not be measured, for it melts all instruments — is just three feet of ordinary sunshine, concentrated on a single point. Scattered, these rays are hardly felt — perhaps just pleasantly warm; concentrated, they melt adamant.

The same principle applies to human endeavor. Scattered, a man's energies do not amount to much; once they are all focused on the task in hand, seemingly tremendous difficulties, like snow on a hot stove, are overcome.

Get the habit of concentrating when you start to do a thing — throw on all the steam you have and focus everything on the task in hand. Remember that three feet of ordinary sunshine concentrated will burn through anything.— *Making Paper.*

When a nation gives birth to a man who is able to produce a great thought, another is born who is able to understand and admire it.— *Joubert.*

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

To Prevent Halftone Screen Sweating

For years the writer has been looking out for something to rub on halftone screens to prevent screen sweating in cold weather. In cold countries they have a preparation of that kind for spectacles to prevent inconvenience when the wearer goes from a cold out of doors to a warm indoors. By accident he found a liquid sold for the prevention of moisture collecting on windshields, which will save the photoengraver much trouble in winter. It is called "Crystal-on," sold by a chemical company of that name, at 1 West 34th street, New York city. An eight ounce bottle of it costs 85 cents, postage paid.

Color Photography

Dr. C. E. Kenneth Mees has given, in his usually lucid manner, a résumé of the most important steps that have been taken to reproduce the colored images of the camera in all their natural colors. This will be found in *The Photo Miniature,* No. 183, published by Tennant & Ward, 103 Park avenue, New York, price 40 cents. This should be read by every student of color photography. It deals only with results in colors shown by transmitted light as in a triple lantern or by moving picture. Therefore it describes the theory of producing color separation negatives. It does not treat on the making of printing blocks for printing in ink from color separation negatives.

Offset Rotagravure

J. W. Smith, Chicago, writes: "I don't see why rotagravure and offset can not be combined in this way: Etch the cylinders intaglio as at present, pull transfers in litho transfer ink, transfer these to grain offset plates and print your newspaper supplements on the offset press. The advantage of this would be that for an eight page supplement seven pages could be the same in all newspapers, only the front page being changed. Then an offset plant could handle the supplements for numbers of papers, or the transfers of the stock pages could be sent by mail to newspaper plants in several cities where the paper would have its own offset press to print from these, saving time and the expense of transporting the printed supplements."

Answer.— This idea of yours has possibilities in it, though it lacks, however, two essentials to make it practicable, which the writer can supply by mail to those interested.

"The Photoengravers' Bulletin"

Fortunate indeed is the photoengraving business in possessing such an official journal as the *Bulletin.* The cover of the November issue, for example, was a splendid exhibit of the photoengraver's art. Then the matter, besides being newsy, is entertaining and instructive. Editor Flader is constantly striving to bring his readers to a realization of the highly scientific and artistic nature of the business and the high place it holds in the progress of civilization itself. Here is an editorial paragraph to his readers: "It is only when we realize the wonders and marvels of our profession and art that we begin to do it and ourselves justice, and it is only then that we take it out of the class of factory products, such as shoes, bricks, hardware and sausage."

Wax Engraving

S. W. Sullivan, Cincinnati, asks for a formula which could be used in wax engraving.

Answer.— The *British Journal of Photography* has printed such a formula, taken from this department of many years ago. It is as follows: Flat polished copper plates are darkened with a solution of potassium sulphid, which also gives a tooth to the surface of the metal. After darkening, the plate is placed on a leveling stand, warmed, and then flowed over with a hot mixture of beeswax 4 ounces, white pitch ¼ ounce, and zinc oxid 1 ounce, which can be spread on the plate with a comb. The thickness of the coating depends upon the work for which it is required. For open work, it is somewhat thick — about 1/32 inch; for fine map and imitation steel engraving containing machine ruling and type matter, about 1/100 inch. The wax coating when hard can be sketched upon with a soft pencil, and a tracing can be made by dusting the back of the drawing or photographic print with red or blue offset powder and then tracing over the print with a stylus, when an offset will be left on the wax surface. Special tools are used to engrave on the surface without scratching the copper surface underneath. Type can be set in columns and the type pressed into the wax surface. Corrections are made with a warm burnisher. After engraving, the wax is black leaded and the electrotype made, from which the printing is done.

Making Asphalt More Sensitive

W. W. Wall, Colombo, Ceylon, writes: "Asphalt as a sensitizer is not dead. I take two ounces of powdered asphalt and melt it in an aluminum saucepan. When it is in a liquid state I add one ounce of flowers of sulphur and let the whole simmer for a short time, then pour the molten mass into cold water to solidify it, when it can be ground to powder, or, put the lumps into turpentine and make a thick solution for stock to be thinned down with kerosene for use. For development, turpentine is too vigorous, so I add kerosene, or, even use kerosene alone. Asphalt takes ink badly unless a few drops of etching ink that has been dissolved in kerosene is added. Benzole is an ideal solvent for the sensitive asphalt."

Sound Talk by Photoengraver

Charles A. Stinson, of Philadelphia, in his talks always brings to his business the respect it deserves. Here are a few sentences from his address before the Direct Mail Advertising Association:

"You realize that the catalogue, the booklet, the folder, the circular without pictures are like a candle without light. Mankind is still so near the childhood of the race that a picture of the thing has many times the appeal of the words that describe the thing. Those of you who are makers of mail

order catalogues for general retail business know how much of the success of the catalogue depends on its illustrations. Where you can't show the goods you must show a picture of the goods." He concludes in this way: "Learn to depend on photoengraving, not as a mere technical means of reproducing your goods, but as a supplement to, and development of, your ideas. Treat your photoengraver as a man who can properly interpret your thought. Give him credit for the technical knowledge he undoubtedly possesses. Honor his integrity as a business man. Have confidence in his pride as an artist and a craftsman. Regard the photoengraving business, not as a separate and antagonistic organization, but as an important branch of your own business, so important that it is vitally necessary to your success."

Misinformation for Photoengravers

Another "Einstein" has turned up in the esteemed *Photoengravers' Bulletin* of November last. He writes: "It is a fact that light does not travel in a straight line but is subject to diffraction, or leakage, as it is called. If light traveled in perfectly straight lines, a beam of light that was exactly one-sixteenth of an inch in diameter would be that same size irrespective of the distance it had to travel. However, we know this is not the case." Photographers know, by daily practice, that if light did not travel in perfectly straight lines there would be no such thing as a sharp image on the ground glass and we would not have photoengraving. Photoengravers are also told that: "For halftone making two types of lenses are available, one in which the image is dead sharp, and one in which the image is not dead sharp." The better advice to a photoengraver would be that if he has a lens which will not give a sharp image to get rid of it at once. It is careless writing, such as is quoted above, that is partly responsible for the letting down in the quality of reproductions that photoengravers took such pride in some years ago.

Duographs in New Zealand

The Christmas number of the *Auckland Weekly News* arrived from New Zealand early in December. It is a delight for several reasons, among which is the excellent photoengraving and printing from artistic photographs of the beautiful scenery, still unspoiled by man. A charm about the illustrations is the way in which they show the wild natural scenery intermingled with the latest patterns of automobiles, hydroplanes and motor boats, and also the manner in which the half civilized native Maoris and the fashionably dressed New Zealanders of today mix. What is of most interest is the clever way in which duographs are handled in this number. Duographs, it will be recalled, are two halftones made from the same copy, at the same focus, but at different screen angles, so that they will not form a pattern when printed over each other in a black and a light tint. The tints in this *Auckland News* are either blue gray, light green or buff, as best suits the subjects, thus changing ordinary halftone printing into art productions. Why duographs are not used more frequently in this country is a reflection on the judgment of our photoengravers and publishers. The principal item of expense in a Christmas publication, with a large edition, is the coated paper. With modern two color presses a second printing adds little to the cost of production, compared with the greatly increased value of the illustrations. American periodical publishers may learn something from the antipodal New Zealander.

A FUTURIST WORKER

"You look tired!"

"Well, it's hard work carrying a hod of bricks up to the third story."

"Have you been doing it long?"

"No — I start tomorrow!"—*Simplissimus (Munich).*

THE EVOLUTION AND VALUE OF THE APPRAISAL

BY ALBERT B. GIMLIN*

IT is within the memory of the writer when appraisals were looked upon as a mere estimate or guess as to what your plant might sell for in the open market or at a forced sale, and in most cases a mere guess was the strongest term you could apply. If a plant were offered for sale and a prospective purchaser located, the prospect would ask some one he considered more experienced than he to "look over" the property and give him an idea of its worth. This idea to some extent still exists, and no doubt has a reason for existing by the signs we see in large cities of "auctioneers and appraisers," but such appraising is done only for the "hammer" market. There is still a little of what we call "quick appraising" done where there is not time to have a scientific appraisal made, in which case an expert will make a hasty list of the major items of the property and quickly arrive at a close estimate of the value.

After the estimate or guess appraisal the need came for more accurate and scientific work to meet the demands for placing insurance, so that the owner of the property would have a basis for placing his insurance in an intelligent manner and have at hand the means to prove his loss. For a great many years the demand for appraisals was for placing insurance, as a basis for negotiating sales or mergers, to obtain credit or loans, and to back up stock or bond issues, such appraisals all being made at market or replacement values.

Later accountants realized the need for appraisals for cost accounting, to establish correct book values and to adjust the depreciation reserve; and later the federal excess profits tax law made it necessary in a great many cases for owners of plants to obtain the services of a recognized authority in appraisal work to aid the accountant in establishing the capital investment and rates of depreciation, and these appraisals must all be made from actual acquisition values.

As business has become more scientific so has the appraisal, and the specialized appraisal company is now prepared to furnish an appraisal to meet any need. The chief difficulty in the past has been that an appraisal made from one basis of values has been put to many uses for which it was not intended.

The proper use of the appraisal and its relation to accounting has been covered exceptionally well in an article entitled "Appraisals and Their Relation to Accounts," which was written by Lester G. Hawkins for the *Journal of Accountancy,* and which we append in order to firmly fix this important subject in the minds of the readers of this journal:

"Appraisal and valuation matters have not in the past been regarded by the accounting profession as being related to or of more than passing importance in accounting theory and practice. In fact, many text books on accounting procedure are known to express certain pertinent opinions and instructions, to the effect that appraised property values have no connection with book values, and should not be considered as having any particular importance to the auditor, except so far as such values may be of assistance in credit and other purely financial matters.

"This doctrine has been entirely ethical so far as concerns the meaning of appraisal, as it has been generally accepted in the past, yet it is the purpose of the writer to show that this general definition given to an appraisal has been somewhat misleading, and has thus caused these matters to be perhaps too summarily dismissed by the accountant as having no particular relation to his work.

* The writer of this article, Albert B. Gimlin, is the president of the Printers' Appraisal Agency, Incorporated, Chicago, and has been retained by the Franklin-Typothetæ of Chicago in connection with the appraisal service rendered by that organization to its members.

" Appraisals are not, as many suppose, all alike as to their form or scope, manner in which conducted and usage for which they are designed. On the contrary, appraisals, as they have become necessary in the last few years, cover a very large number of usages.

" The ' reproduction ' appraisal, which is conducted on the basis of ' cost to reproduce ' theory, is that commonly referred to by the average person in discussing appraisal values. The fact that the uninitiated in valuation and appraisal matters have accepted this type of appraisal as being the entire field of the profession has brought about the generally distorted view referred to above.

" The reproduction appraisal has its own particular uses and also its limitations. Among its uses are the following: First — to place insurable values correctly; second — to obtain loans; third — to inspire confidence in stock and bond issues; fourth — as a basis for negotiating purchase or sale.

" The reproduction appraisal has no place in accounting so far as book values are concerned. The taking up on the books of values shown by such an appraisal is, of course, a violation of one of the most fundamental accounting principles.

" The test as to what are the uses and limitations of an appraisal is found in the method prescribed for conducting it. An appraisal may be made of reproduction costs and used for any of the purposes enumerated. It may be made of actual costs, or it may be made of market prices at any given date, and in each case may be designed for an entirely different purpose. The essence of the appraisal, it will be seen, is in the determination of value upon some given basis of cost.

" An appraisal of property upon the basis of actual cost should furnish the correct book value of the property, by reason of the fact that it establishes the point as to whether the depreciation reserve is inadequate or excessive.

" A reservation for bad debts is made in a manner similar to a reservation for depreciation. The question as to whether such reserve for bad debts is inadequate or excessive is, however, easily determined at the end of the period, because the information necessary to determine the matter is easily accessible. Is it not equally desirable that the question as to whether the depreciation reserve is inadequate or excessive be accurately determined at reasonable intervals? Unlike the allowance for bad debts, the allowance for depreciation can not be checked at the end of the accounting period, since its justification can not be fully established under ordinary conditions until the building or machine, after a long period of years, becomes worn out or obsolete. The appraisal, conducted by the scientific appraisal engineer who deals in utilities and values, can furnish the check desired at any time during this long period.

" A most important development in the appraisal field has been brought about by our present federal excess profits tax laws. Corporations' federal taxes are computed on the basis of the ratio between earnings and capital investment. The regulations of the Bureau of Internal Revenue in regard to federal taxes have been based upon the assumption that in many cases book values are misleading and do not form a correct basis for the levying of taxes. To alleviate this situation the regulations have prescribed a remedy, which in many cases can only be applied through appraisal methods.

" Representatives of the department, in their interpretation and rulings under the regulations, have also taken the position that appraisals, in the sense in which they are generally regarded, are not acceptable in any adjustments of plant accounts; yet they have specified in effect that the appraisal process is necessary in any adjustment of the fixed assets. A communication from the department is quoted in part:

Where there has heretofore been charged off excessive depreciation on property still owned or in use, or has been charged to expense amounts paid out for the acquisition of plant, equipment or other tangible property still owned and in active use, and where in either case the cost of the property has not been specifically recovered in the price of goods or service (special tools, machines, etc.), then the amounts which have been charged off either as depreciation or as current expense, upon satisfactory proof, may be restored to the surplus account. In order to make such restoration to invested capital it is necessary to prove the amounts excessively charged. In the opinion of this office, if such charges are not readily ascertainable from the books, proof may be made by ascertaining the original cost of all fixed assets and then deducting a proper charge for depreciation.

" The ascertaining of original cost of all fixed assets and then deducting a proper charge for depreciation is in any circumstances an appraisal process. Ordinary rule of thumb methods and percentage deductions based on estimated yearly rates of depreciation will not solve this problem.

" To illustrate the impossibility of using such methods an example is given which is based upon actual facts: A plant, which several years ago adopted an accounting policy of preparing during the prosperous periods for possible future lean years, purchased machinery and plant equipment during those years and charged it to expense. Attempting, under the regulations, to reinstate these items in the machinery account less proper deductions for depreciation, the company found itself confronted with a difficult problem. It became evident at the start that no very accurate adjustment could be made from the books alone, since, although it was possible to trace to the expense accounts during prior years charges which should have been capitalized, the evidence that the equipment thus charged was still owned and in active use could not be obtained except by a complete inventory of the physical property.

" Upon making such an inventory of the property and attempting to reinstate the items in the plant account, less proper deductions for depreciation, certain machinery subject to this reinstatement, on which an almost universal estimate as to the annual depreciation rate was five per cent, was found to have been in continuous operation in the plant for thirty years, and in such condition as to warrant a probable future term of usefulness of from three to ten years. Other machines of the same type, which were less than twenty years old, however, were found to be practically ready for the junk pile. This was due in some cases to the fact that the older machines either had been kept in better repair or had been subject to less wear and tear due to peculiar local conditions. Any attempt to determine the proper deduction from the cost of these machines for accrued depreciation by the use of cumulative yearly rates was so obviously incorrect and inadequate that it was abandoned. The determination of the proper deductions could only be made by ascertaining the actual depreciated value of the machines through inspection and consideration of the necessary factors, i. e., true cost, age, conditions and probable period of usefulness — in other words, through a distinct *appraisal* process.

" It is believed that the appraisal procedure outlined must of necessity receive consideration by the accounting profession. It accomplishes that which can be accomplished in no other way. Depreciation rates are at best only opinions and estimates, and even when advanced by the highest authorities they do not measure up the actual performances. Neither can past performances be regarded as accurate bases for estimates for the future, because industrial equipment is not only subject to changing conditions, but is of itself variable as to its susceptibility to wear and tear.

" Appraisal is the adjustment between the estimate and the actual performance, and unless it is used periodically for such adjustment the book values will be distorted and reports showing results from operations can not be called accurate."

Few men are more to be shunned than those who have time but know not how to improve it, and so spend it wasting the time of their neighbors, talking forever though they have nothing to say.—*Tryon Edwards.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Brass or Zinc Sheet for Perforating

A Washington pressman asks if a sheet of brass or zinc may be used while perforating or cutting rules are used in a press.

Answer.— The impinging of cutting and perforating rules on sheet brass or zinc gives better results than where they cut through to pressboard. The rules will stand up longer in this way.

Printing on Tags

A Texas printer wants to know if it is practicable to print two sides of tags at one impression, and if it can be done without smearing.

Answer.— This can be done if a suitable selection of type faces is made; also you must have proper makeready and use a proper ink. Any pressman of ordinary ability should be able to cope with this problem.

Book on Tin Plate Printing

A New Jersey printer asks about tin plate printing inks and other matters.

Answer.— We recommend the purchase of a book on this subject, and the best one is by Warren C. Browne, entitled "Offset Lithography — Photolithography — Tin Plate Decorating." It can be ordered through the book department of The Inland Printer Company.

Blanket for Drum Cylinder Press

A West Virginia publisher asks for advice about packing for a drum cylinder on which to print his paper. He also asks about "one set" rollers.

Answer.—The writer would prefer a felt blanket, covered with a fine piece of muslin, which in turn should be covered with about six pieces of print paper, all of which should finally be covered with a top sheet of strong manila or kraft paper well oiled. Such a tympan should not be more than one or two thicknesses above the height of cylinder bearers. The Goodrich "one set" roller we understand is being made for newspaper presses at the present time.

A Beautiful Catalogue

One of the most artistic specimens of printing we have seen comes from Barton, Durstine & Osborn, New York. It is a catalogue of Sohmer pianos and is a thing of beauty. The cover is heavy brown laid antique stock with an excellently stamped design in old ivory foil. The twenty pages of cream antique stock are printed in brown and black, each page surrounded by a twelve point border in the two colors. Almost every page has a halftone plate, and we are informed that these original plates were used on a run of over ten thousand copies. The halftones are excellently brought out, notwithstanding the fact that the surface of the stock is not smooth. This proves that by combining good plates and good ink on good paper, skilled pressmen are able to print satisfactorily on antique stock. The plates are by Gatchel & Manning, Philadelphia, Pennsylvania. The printing is from the press of Robert L. Stillson, New York. We are not informed who made the paper, but it is worthy of the association in a masterly production. W. Arthur Cole is manager of the art and mechanical production of Barton, Durstine & Osborn, under whose auspices the catalogue was produced.

Printing on Muslin or Similar Fabric

A specialty printer submitted a sample of thin fabric for which he has a regular order. Owing to its size and the need of accurate cutting he finds difficulty in printing it on a cylinder press. He asks for advice regarding this work.

Answer.—The feeding and delivery of cloth on a cylinder press is always attended with difficulty. We believe that if the job is a regular one it would be worth your while looking into the problem of printing from a roll on a platen similar to the old Kidder press. A press of this type can be equipped with cutting devices that would sever the fabric automatically to any desired dimension. This method of printing is less expensive than on a cylinder, besides being much quicker.

Slurring on Rule Form

An Ohio pressman submits a blank form with marginal rule showing a slur, and asks several questions.

Answer.— We do not believe the ink is at fault. A bond ink is suitable, but it should be thinned down. We are of the opinion that perhaps the tympan was baggy where the slurring showed so prominently. If the slurring is on the guide edge you could have prevented it by having three cardboard tongues attached under bales and have the upper end of each carry a piece of cork about one-half inch thick glued on. This piece of cork would press the sheet tightly to the tympan and hold it so that no slur could occur. The plan may be used where slurring occurs in open spaces. Cork pieces are sometimes attached to twine stretched between the grippers. The pieces of cork must always be thicker than the space from furniture to type face, as it must be compressed by contact with the furniture.

Does Lye Damage Halftone Plates?

A printing instructor in the East writes: "Will the finish on a halftone cut wear off in a run of 4,500, and what is the reason? No lye was used in washing this cut, although lye was used to wash type. Will lye damage zinc or copper cuts? Will you please inform me the various causes of spotting on a cut?"

Answer.— The wear of the enamel does no harm to the working qualities of the plate. When the enamel on edge of plate begins to show wear it is sometimes taken as a warning that abrasion is taking place and should be looked into. This is especially true on a cylinder press where the edge protrudes into the white or margin. Lye will not do any harm to either copper or zinc plates if it is rinsed off quickly. If it is allowed to dry and you observe a whitish powder form where the water has evaporated, it indicates that the potash has crystallized. In such a case it will harm plates made of zinc or aluminum.

Copper is more resistant to chemical action of this kind. Gasoline is a safer solvent for cleaning purposes for halftone plates. The spotting of a halftone or other plate is usually due to adherence of some foreign matter which comes off the plate with the ink or from the paper stock. Clean stock and clean ink should minimize such troubles. Spots also come from the peeling of the stock due to unsuitable inks.

Engraving Appears to Be Inked Irregularly

A Boston pressman submits an engraving showing faulty inking. We are unable to offer any suggestions toward correcting the trouble.

Answer.— From your statement we believe you did everything possible, except perhaps to turn the forms so the rollers run the other way over the engravings. We believe that the roller is partly denuded of ink by passing down over the plate, and when returning, a part of the roller that still retained some ink touched near the top of the plate, which gave off a quantity of ink in addition to what the plate had. You should use three rollers and try turning the form so that the plate is inked the other way, that is, if the paper can be cut to fit the form that way. The condition of rollers we believe has nothing to do with the marking.

Halftones Do Not Print Satisfactorily

A Michigan printer submits two impressions of a halftone plate on different grades of stock, and asks why one appears to better advantage than the other. He wishes to know how to make the print on the cheaper stock look better.

Answer.— You will be able to improve the appearance of the prints on the thin stock by using a more careful makeready and better ink. The enamel stock naturally will print superior to the S. & S. C. book, owing to surface conditions. However, even with the same makeready and printing with similar ink we do not believe that you could secure quite as good a job on the thin paper. For halftone work of this kind you should use mechanical overlays only. The spot up sheet and hand cut overlay can not equal the results obtained by the mechanical overlay method.

Four Plates Look Alike

An advertising manager of a large private printing plant submits an impression of four printing plates. The form was made ready and printed on one sheet from one original halftone and three electros made by different foundries. Our opinion was asked regarding results.

Answer.— We are unable to tell which of the impressions was made from the original halftone, but we judge it is the one marked No. 4. If the electros are used in a form together you will be able to tell how they stand up under a printing test. The method you are now using gives you a good comparative test. For good printing plates, first secure a deep etched halftone and then have a nickeltype or a steel faced electro for long runs. For short runs a copper plate furnishes ample resistance to abrasion from ink and paper in printing.

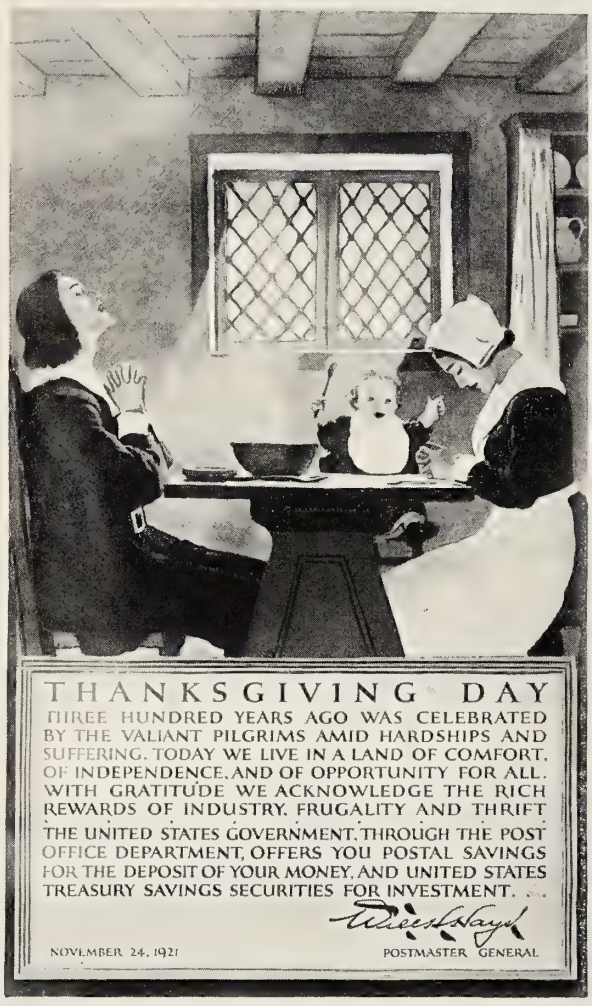
What Is Printing Ink?

A query, evidently from a non-printer, comes to us and it is this question: "What is printing ink made of?"

Answer.— Printing ink consists principally of a base and a vehicle. In the case of newspaper black the base is carbon or gas black, and the vehicle is a cheap grade of drying oil, possibly made principally of resin. In higher grades of black and in colored inks the bases are ground in varnishes, driers are added for obvious reasons. Numerous books on this subject are available. For methods of manufacture and description of formulas and manner of preparing bases consult any book found in your public library. If unable to secure a suitable book send to THE INLAND PRINTER for a free catalogue of books, in which several books on the manufacture of printing inks are listed.

Static Electricity Causes Trouble

A Kansas printer is the first one this season to ask regarding trouble from static in paper. Usually we can count on at least one inquiry a week for the fall and winter months, as this trouble is prevalent at this time of the year. For the benefit of those having the trouble or anticipating it, we suggest that where it is possible a static neutralizer should be used. Where it is not available, as in small shops, the trouble may be minimized by opening up bundles of stock as soon as received and piling the paper in as warm a spot as possible. The stock for each day's use may be piled or laid out on a steam radiator, if available, several hours before going to press. Keep all paper in tympan well oiled with a mixture of paraffin and machine oil in equal parts. Rub each sheet of tympan with this mixture, as well as the top sheet. Keeping the pressroom warm will help obviate the electrical disturbance. Where steam heat is used have humidor pans attached to each radiator and the atmosphere will not be quite so dry.



This halftone reproduction shows, in miniature, the beautiful Thanksgiving poster sent out by the Postmaster General, Will H. Hays. From every standpoint this poster is a remarkable specimen of work. Much of the beauty and attractiveness of the original is necessarily lost in the reproduction, owing to the difficulty of photographing the colors, also because of the great reduction, the original being 21 by 35 inches. Credit for the poster is due to Charles Daniel Frey Company, Chicago, as proprietors of the copyright, and to the Canterbury Company, Incorporated, as the publishers.

JOB COMPOSITION

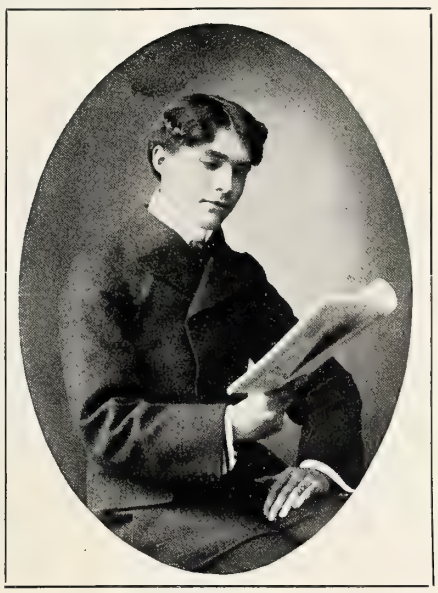
BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. VIII.—LENNIS K. BRANNON

WHEN the editor of this department was scarcely out of his teens—if, indeed, he was out of them—one of the greatest pleasures of his life was in poring over the specimen pages of THE INLAND PRINTER, the now deceased *Progressive Printer*, of St. Louis, *The American Printer* and, in fact, everything issued upon the subject of printing that he could lay his hands on. In those days, fifteen to twenty years ago, the "run" of high grade commercial typography was, as a rule, considerably more ornate than it is today, yet simple indeed when compared with the marvels of rule and dingbat construction which thirty to forty years ago won laurels for our old friend, A. R. Allexon, for about forty-one years on the composing room staff of THE INLAND PRINTER.

When, about sixteen years ago, the writer first became real deeply interested in the trade papers, he admired the work of Lennis K. Brannon perhaps more than that of any other typographer whose work was then being featured. Then, as now, Mr. Brannon was situated in the little town of Talladega, Alabama; then, as now, he was the genius presiding over the destinies of the Brannon Printing Company, doing business in that little southern town.



Lennis K. Brannon.

That Brannon was a genius in the arrangement of type at the time — and he has kept up with the procession ever since — is vouched for by the fact that when typefounders wanted to introduce a new type face, a new series of ornaments or new borders they would forthwith supply Brannon with a series of the type or ornamental material they wished to exploit. Very soon they would be in possession of a supply of specimens showing the material to the best advantage. It was a good arrangement for Brannon; he got his type free of charge. It was good business for the typefounders; they sold a lot of material.

Sixteen years ago Brannon's typography was attracting not only national but international attention — and on its merit. His work was singled out to represent the style of American printing in the notable Italian book of 600 pages entitled "History of the Graphic Arts." In all, he has won close to a dozen prizes in typographical contests, most of them "Firsts." He conducted the review department of the *Progressive Printer* while it lasted; and the fact that it did not last can in no wise be attributed to Brannon. He enjoyed the friendship of DeVinne, letters from whom in praise of his work Brannon still treasures. Surely, our friend has brought a lot of fame to the little town of Talladega, Alabama.

In view of all this it will be interesting to study some examples of the work of this printer whose influence has reached out from that little Alabama city to — figuratively speaking, at least — the uttermost parts of the earth, and whose work has proved an incentive to many in addition to the editor of this department. Brannon, it will be seen from the specimens accompanying this article, adapts himself with ease to any style of type and invariably shows it to excellent advantage in consistent design. Likewise, he as readily adapts himself to changing styles and conditions, all the while executing a product that will stand comparison with the best.



FIG. 1.



FIG. 2.

4–6

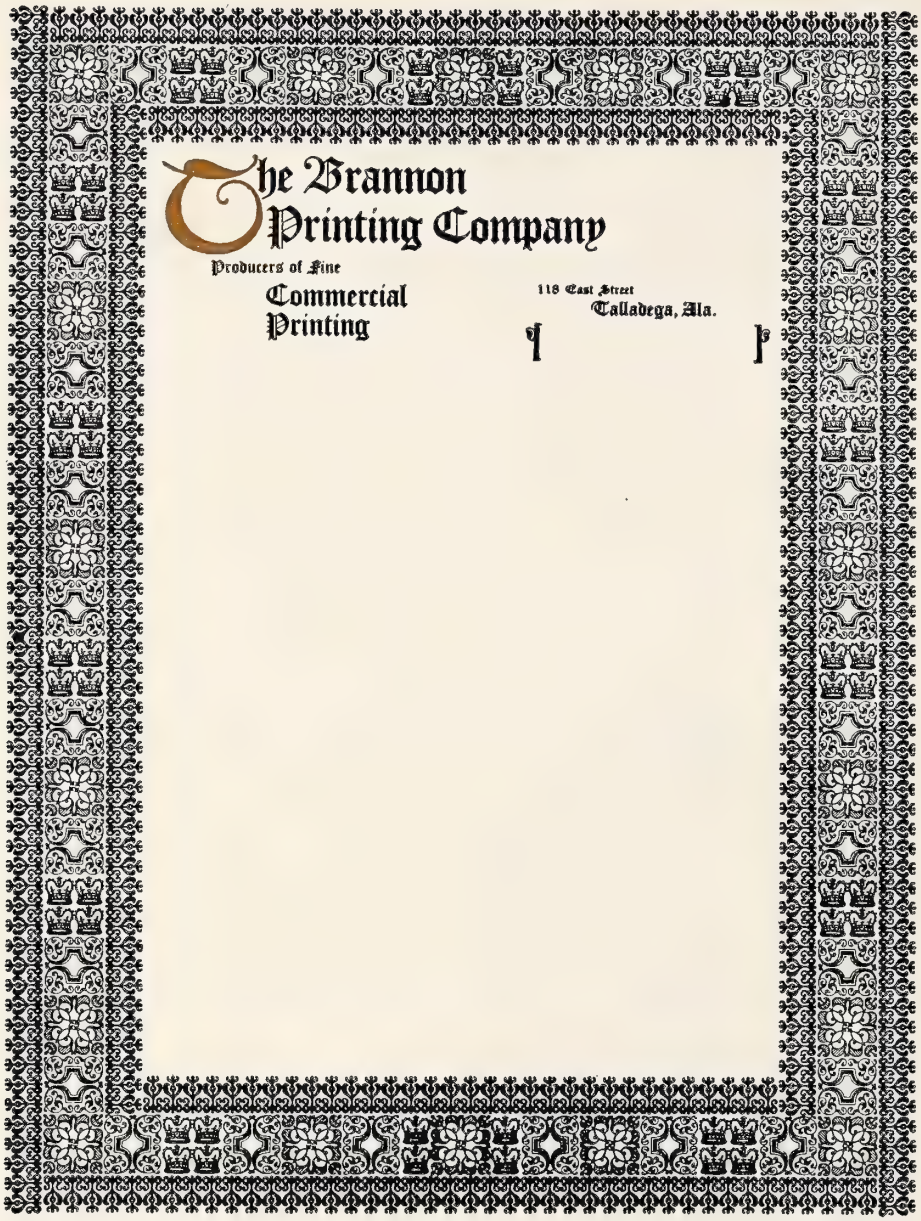


Fig. 3.

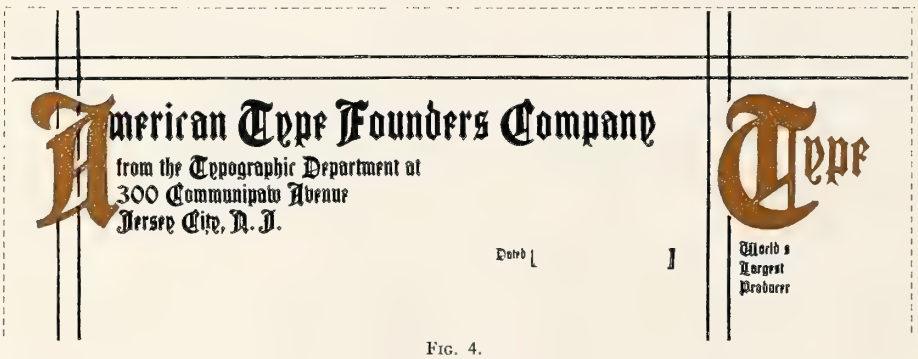


Fig. 4.

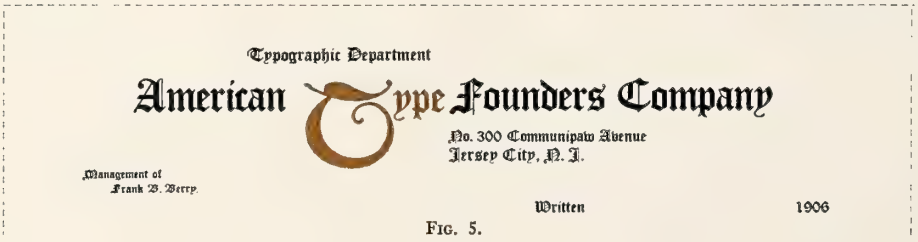


Fig. 5.

Brannon's typography in the period to which we chiefly relate — that of sixteen to twenty years ago — is characterized in the main by its decorative quality and freedom from the restraints of conventionality. Preference for ornate effects made the Gothic (the true Gothic) his favorite letter style and, so far as our knowledge extends at least, no one has enjoyed greater success than Brannon has in the use of Gothic in commercial printing. Naturally, therefore, in our exhibit of his work specimens in that style of letter predominate; it is because of that feature there will be exceptional interest in them, we are sure. Today, no one — not even Brannon himself — features the Gothic letter in commercial display, and as we feel it can often be used to advantage even today the specimens of Brannon's work will prove not only exceptionally interesting but decidedly suggestive as well. There are few plants which do not have a Gothic series, possibly unused, that can thus be put to work on the occasional job where an ornate effect is permissible and desirable.

Consider for a moment the attention value of the envelopes shown on the preceding page (Figs. 1 and 2) In the original, we assure you, they were beauties. Brannon's own corner card (Fig. 1) is the unmistakable mark of a true craftsman. So much interest in so simple a design is seldom achieved. The corner card for the Chambers Opera House was in black and red on brown linen finished stock. It was very striking indeed in its original form. Take notice, you fellows who are prone to work paneling overtime — here is a case where paneling is essential, where it is a part of the composition.

One of Brannon's old time letterheads is reproduced (Fig. 3). We can not "fall" for the wide border as printed in black, yet that feature is responsible for a large part of the character and individuality of the design. It is a good representation of the Chap Book style of typography, revived by Will Bradley about the time Brannon produced this letterhead. In spite of the herculean efforts of the typefounders to create a general vogue for this ultradecorative style it did not find a multitude of followers, and enjoyed comparatively short shrift even among those who were influenced. However, the style has merit — at least where striking decorative treatment is desired. Another feature about this letterhead (Fig. 3) which merits careful thought is the well balanced effect of the "strag-

gly" type arrangement. It requires real cleverness to get away with that kind of arrangement.

As in the early lettered and printed books, for which Gothic was used as generally as Roman is employed today, Brannon's work of the period was featured by large initials printed in red, Missal initials being generally used. In that practice he imparted still more of the atmosphere of early day printing. Ultra-decorative as was the work of Brannon sixteen and fifteen years ago, it was nevertheless consistent.

In the letterhead for the American Type Founders Company (Fig. 4) we find another characteristic of early printing, rather of lettered manuscripts — the crossed rules. Individuality is stamped all over this letterhead; it is a type or arrangement that few would have the temerity to attempt. But originality and striking effectiveness are just as characteristic of the arrangement below it (Fig. 5) in which the only ornament is the Missal initial, which, with the other letters of the word "Type," is printed in red. This is, indeed, a clever way of making one line bear the name of the company as well as the product, incidentally to emphasize the product and provide striking ornament as well.

In Fig. 6, we consider that Brannon overstepped his bounds. The initials are not at all suited to display, and their usefulness — if they can be said to have any — is limited to the opening of body matter. One has to guess that the E is an E, while one's eyes are drawn here and there all over the design, which has not the least semblance of unity. In contrast, note the more conservative and yet far more effective use of an initial printed in red in the main line of the letterhead reproduced as Fig. 7.

Consistency of design as between envelope corner card and letterhead is emphasized by a comparison of Fig. 8 with Fig. 2. Both are handsome, appropriate to the theater as an institution, and not too ornate.

Brannon does not today indulge in his characterful style of fifteen years ago. In contrast with his earlier letterhead (Fig. 3), consider one of his later headings (Fig. 9). Is it not a beauty? You'd say "exquisite" if you could see the original in which the type matter and outline of monogram panel were in brown and the inside of panel solid in light old rose (or something similar) on a light tint of orange yellow stock. But even here, and in Fig. 10, we note expressions of Brannon's desire for

Lyman W. Clardy, President
Wm. H. Boynton, Treasurer

The Elks' Theatre
Incorporated

A New Theatre with a Seating Capacity of 1000

Charles G. Cooper
Manager

Talladega, Alabama 1905

Fig. 6.

The New Elks' Theatre

A New Theatre
With 1000 Seating Capacity

LYMAN W. CLARDY, PRESIDENT
WM. H. BOYNTON, TREASURER
CHARLES G. COOPER, MANAGER

Dated at
Talladega, Ala. 1905

Fig. 7.



Chambers Opera House

Joe Chambers : Owner and Manager

NEW : YORK : REPRESENTATIVES : : KLAW : & : ERLANGER : NEW : AMSTERDAM
THEATRE : BUILDING : FORTY-SECOND : STREET : NEAR : BROADWAY

Dated at
Talladega, Ala.

Fig. 8.

TELEPHONE 52

EAST STREET

BRANNON PRINTING COMPANY
GOOD PRINTING
RULERS . BINDERS . ENGRAVERS
TALLADEGA, ALA.

Fig. 9.

Alabama School of Dramatic Art
in connection with
Knickerbocker Theatre Company
Nix Avenue at Grand
Minneapolis

Fig. 10.

C. N. Lanier, Manager

Ford THE UNIVERSAL CAR

J. A. Dumas, Superintendent

Lineville Motor Car Company, *Inc.*
Authorized
FORD SALES AND SERVICE
Automobiles and Accessories

Lineville, Alabama [ ]

Fig. 11.

and his great love of ornament. In Fig. 11, which is one of his latest letterheads, we note a radical change from the work of Brannon of fifteen years ago. It is in thorough keeping with the standards of today, dignified, attractive, sufficiently ornate and — get this — supremely legible. Fifteen years ago the legibility of types was not the important consideration that it is today, which shows that advancement has been made.

In conclusion, it is a remarkable thing, we think, for one to maintain a place in the front ranks over so many years. It comes from keeping in close touch with the best sources of supply in thought and equipment, and from being willing and able to recognize improvements and to adopt them. Where will you stand fifteen years from today?

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR FOREIGN CORRESPONDENT

GREAT BRITAIN

LONDON has a new morning paper, the *Westminster Gazette* having recently arranged for its issue. Its price is 2 pence a copy.

The London Morning Post is now in its one hundred and fiftieth year, the first number having been issued November 2, 1772.

THE London Society of Compositors has agreed with the London Master Printers' Association upon a 5 shilling reduction in wage, which became effective about October 1. Also that the overtime limit be reduced from thirty-two to twenty-four hours in each four weeks.

THE new lord mayor of London, John Baddeley, is a printing craft member. He is the senior partner of Baddeley Brothers, who are engaged in die sinking, press building, engraving, relief stamping, wholesale stationery, lithography, etc., in London. He now leaves to his sons the active conduct of the business.

THE recent ballots of the Scottish Typographical Association, the National Society of Operative Printers and Assistants (male section) and the Amalgamated Society of Printers on the proposed reductions of 5 shillings on October 1, and 2½ shillings more on January 1, have resulted in the acceptance of these reductions.

THE post card manufacturers and dealers are still protesting vigorously to the postal department against the excessive transmission charge on post cards. Since the postage was raised from 1 penny to 1½ pence, the industry has fallen off fifty per cent, and as a natural result half the stocks prepared for the holidays have been locked up in the stores of the producers.

AT a meeting held in the Mansion House under the auspices of the Industrial League and Council to consider the best means of promoting coöperation among employers and employed, Viscount Burnham said his two industries were papermaking and printing. He would go so far as to say that he did not believe there was any newspaper in London earning a real profit in 1921, and he was perfectly certain that not a single paper mill in the country was working at a profit.

FRANCE

THE Weibel paper concern at Besançon in 1920 had profits of 2,026,398 francs and dividends of 200 francs per share of stock.

A NOTED punch cutter as well as typefounder, Jules Henaffé, died recently at Paris (where he was born) at the age of sixty-four. He was a city councilman and a bearer of the title Chevalier of the Legion of Honor.

THE French academy's new dictionary (the eighth edition) has proceeded as far as the letter I, for which three volumes will be required, work on the second of which has been begun. A commission of six members has the editorial work in hand. At the present rate of progress one of our contemporaries mournfully hopes to see the last volume of the dictionary finished in about eight years, by 1930.

A NEW publishing company, under the title of Les Editions Condé Nast, has been organized in Paris, with a capital of 1,300,000 francs. On the board of directors are Condé Nast, of New York city, and Georges Doeuiliet, Phillipe Ortiz and Charles Guêrin, of Paris.

THE oldest printing trades paper in France is *La Revue des Industries du Livre*, which is now in its twenty-eighth year. It is edited and published by Arnold Muller, 79 Rue Dareau, Paris. It is the newsiest of those that reach our desk from France.

A WELL KNOWN electrotyper of France, Louis Boudreaux, died recently in Paris at the age of seventy-two. He was a member of the Society of Civil Engineers, the Syndicate of Electrical Industries, the Society of Industrial Chemistry, and honorary president of the Syndicate of Stereotypers and Electrotypers.

GERMANY

LORENZ RITTER, a noted etcher of Nuremburg, died recently at the age of ninety.

A COMMISSION has been at work upon the subject of standardizing inking rollers for job, cylinder and rotary presses; also of other details appertaining to printing machinery.

TO HONOR the one hundred and fiftieth anniversary of the birth of Alois Senefelder, the inventor of lithography, which occurred on November 6, 1771, the *Allgemeiner Anzeiger für Druckereien* issued a special number devoted to Senefelder and his art.

IN October there was on exhibition in the Book Trades House, at Leipsic, a collection of the typographic work of Albin Maria Watzulik, of Altenheim, Saxony. It covers many varying typographic styles and reflects the changing tastes of the past fifty years. Herr Watzulik is now in his seventy-second year. Aside from the exhibit mentioned he has a most extensive collection of all sorts of typography, the gathering of which has been his lifelong hobby. This collection, which is perhaps unequaled in its kind as to range and quantity, he is now offering for sale — perhaps because of his advanced age.

AT a recent meeting of the Association of German Typefounders mention was made of the fact that, although a standard height to paper of type has existed in this country about fifty years, there are still hundreds of printing offices for whom type of special heights has to be cast. Some eighty varying heights besides the normal one are said to exist, an evil which the typefounders deplore very much. Naturally, such deviations from the standard add to the cost of producing type. Of course, the bulk of the type cast is of normal height, and it is the only kind kept in stock. The deviations therefrom must always be cast to special orders, and these are the ones that turn the founders' hairs gray.

SWITZERLAND

A NEW process, which is now attracting much interest on the Continent, is known under the name of the Manul process and is being exploited by a Swiss concern. Its importance may be judged from the fact that it makes it possible to take a book which has gone out of print and reproduce it, without new typesetting and without using a camera or lens. The result of the process is a film negative, which can be put on a zinc plate, sixty-four pages at a time, and printed on the offset press. Of course, the cost is far less than that of resetting the book and of making stereotypes if the matrices exist.

SOUTH AFRICA

THE printing and allied trades occupy the seventh place among the industries of South Africa and employ 6,092 people.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Must Newspapers Sacrifice Principle?

An Oklahoma newspaper has abandoned its efforts to secure local advertising and carrier subscribers, and announces that in future it will depend entirely upon subscriptions for its support, decreasing the price from $6 to $4 a year and reducing the size to four pages. The management says: "We have now arrived at this conclusion: it does not matter how large our city circulation may be, how desirable both as to numbers and buying power, we shall not be able to sell advertising space unless at the same time we sell the character and principles for which the paper stands and will continue to stand until these principles are triumphant." It is further stated that by March 1, 1922, the publishers expect to have thirty thousand subscribers outside the city and with that number be able to secure national advertising which will come without solicitation and without question.

In all of which we must be permitted to doubt the outcome. And we must also dissent from the idea that a newspaper must sacrifice its principles or policies in order to secure local advertising, unless there is something radically wrong with those principles and policies. We have in mind several examples of newspapers in cities where the principles of the papers and their political policies run counter to the generally accepted party and public standards, and yet the papers lead in their fields and have immense local advertising patronage. If it were true that newspapers must cater to business sentiment in their communities and sacrifice principle to secure a living patronage, there would be fewer newspapers in the country, for independence runs high in journalism of the present day, and the world is too large to make it necessary for men of thought and conscience to have to remain in any place where they can not write and print their rightful sentiments without considering the financial loss. The Oklahoma incident is a peculiar one and reflects badly on the whole newspaper field.

Political Advertising Paid Well

Some wonderment was expressed that Mayor Hylan of New York city should be elected again, when most of the newspapers of the city were opposing him, at least editorially. No candidate in years, if ever, has had the plurality that Hylan had. The fact is explained by *Editor & Publisher,* which attributes the Hylan victory largely to the great campaign of newspaper advertising done by the candidate. Mayor Hylan used his greatest broadsides of advertising, and with best effect, in the newspapers that opposed him most in their editorial columns. Thus the candidate got more attention to his arguments and enlisted the sympathies of the newspaper readers to a greater extent by reason of the fact he was denied editorial support. People read the newspaper advertising where they did not read the editorials, and the Hylan campaign won on this basis, in spite of the opposition of most of the large newspapers of the city. Next year's campaign will see an increased use of newspaper display space by candidates everywhere. It is no longer good newspaper practice to deny to the candidate whom the paper is opposing the right of advertising space he wishes to use and pay for. The time has come when candidates must be treated as business men — as other business men.

The Legal Line Rate Again

We note that many New York State publishers are protesting the new legal rate law in that state, which designates a line of agate twenty-nine ems long as the basis for charging legal publications. No wonder they protest. Outside the larger and city dailies no paper uses agate type very much. Agate is but five points and requires fourteen lines to the inch, set solid. Most newspapers use nonpareil, or six point type, which is just half pica length, and therefore easily conforms to general typographical measurements. Why did not the New York law make six point type the basis? Some New York publishers declare that eight point type should have been the basis, as so many use that size type for official notices. Many states do base the legal rate on "brevier" or eight point type, as in Utah, where the rate is 10 cents an eight point line thirteen ems long, and in Iowa, where the legal rate is $1 "for each ten lines of brevier type or its equivalent."

Several times the writer has begged for attention to the idea that all such basis for legal type measure is wrong, and that official measurement of type should be based on the number of ems of any type that shall contain the alphabet, from a to z. Thus it would make no material difference whether official notices are set in six, eight, ten or thirty point type — if it is standard face of some adopted style — any line or inch would have to contain the equivalent measured by the number of ems in the alphabet of that type.

Minnesota's new legal publication law is the first we have found to be based on the latter system, and it reads as follows:

"One inch in length shall contain seventy-two points of type measurement. Nonpareil, or six point type, shall have twelve lines to the inch, and the length of the lower case alphabet from a to z inclusive set in compact form shall be nine and one-half ems pica, a total of 114 points in length. Brevier, or eight point type, shall be nine lines to the inch and the length of the lower case alphabet from a to z, both inclusive, set in compact form, shall be ten ems pica, a total of 120 points."

Thus other sizes of type are standardized by the Minnesota law, and there can be no great dispute regarding the "equivalent" of one type for another, as in the Iowa law, where often "phat" six point type is used that runs almost word for word with eight point face and is still measured on the "per square" basis as seven and one-half lines of six point to equal ten lines of eight point, or 195 ems of either point to the square of ten lines.

This entire matter will never be settled without the aid of courts until some real basis of type measurement is adopted

by some recognized organization or authority — and courts can never settle it exactly until the width of the individual letters of the whole alphabet is determined.

Observations

A good, competent, intelligent and interested operator in a newspaper or job shop is loved more by the "boss" than any good looking and reliable housemaid was ever loved by the Mrs.

It pays to advertise your newspaper and job printing plant, but you should not make your advertising sickening with conceited claims or pungent praise. Talk service and community coöperation, the connecting link that makes all interested in progress and happiness.

Seldom do we see very good newspapers with freak names. *Lake Conics* is published at Tavares, Florida, edited with care and skill and plenty of pep, and most certainly boosting that lake region of Florida to suit the best boom sentiment. But — that name does look w. f.

Recently newspaper publishers in the Central West were jogged up and warned that the United States lottery laws must not be violated as some were doing in the way of advertising and reporting news of raffles and drawings conducted by certain organizations and business men. It would be rather inconvenient for newspapers to be dumped out of the mails because they contain such publicity as that referred to. But when these same publishers read of the wholesale distribution of tickets and numbers by some large city newspapers, with page reports of the lucky ones drawing the cash prizes, they must wonder who interprets the laws. Giving money away to gain subscriptions and increase sales of newspapers can not be very materially different from giving numbers with admission tickets to shows and entertainments.

Questionnaires issued to part or all of the subscribers to county and small city newspapers is quite the vogue. These questionnaires may be designed to secure information of many kinds. Usually they are calculated to secure from readers of the paper their sentiment regarding news and other features of the paper, some statistics regarding advertising value of the newspaper, information regarding the stores of the home town, their treatment of patrons, honesty of advertisements, attractiveness, why people trade with certain ones more than with others, etc. Usually such questionnaires are made more valuable by requiring that replies be anonymous, thus securing frankness in criticism and less reluctance about replying. Such questionnaires have produced good results in many communities by stirring up the business houses to the needs of the territory and the value of the newspaper.

A new way of getting from publishers thirty per cent commission for foreign advertising appears, at least we had not noticed it before. This from a publisher's representative whose proposition states that the paper will accept display advertising from such agent or representative for so much an inch, "subject to the usual commission of fifteen per cent for obtaining this advertising and fifteen per cent to cover cost of making the plates," and sending them charges prepaid, etc. The fact that the advertiser usually pays the agents for the cuts and for handling the business, while the agent takes his commission at fifteen per cent from the publisher, is thus set aside as probably sounding a little better than asking thirty per cent commission direct from the publisher. Fifteen per cent is now almost universally established as the agent's commission from the publisher. Why let any individual change it? Or, if it is changed, why not make it net and relegate any jockeying to the other end of the deal?

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Emery Enterprise, Emery, South Dakota.— Our compliments on so attractive a littler paper (four column page). Presswork and display of advertisements are consistent in quality with the interesting and attractive makeup.

Tiller and Toiler, Larned, Kansas.—Advertisements, posters, dodgers and particularly the paper or multipage circular, "Larned's Dollar Day News," which contains advertisements — large and impressive — for a number of local merchants, are excellent in every way.

The Harlowtown Times, Harlowtown, Montana.— Both the three column advertisements for The Fashion, "Women's Suit Special," and the two page spread for "Urner's Fall Opportunity Sale" represent the highest grade of advertising display. The smaller advertisement is reproduced.



Attractive and clean cut advertisement from Harlowtown (Montana) *Times,* the original of which was three columns wide. Note how by the judicious use of white space display strength is obtained without overly large and bold display, and how the white space contributes also to making the advertisement neat and inviting to the eye.

Houlton Times, Houlton, Maine.— Presswork is excellent, first page makeup is interesting and pleasing. Advertisements are well arranged and displayed and are made up on the pages in an orderly manner according to the pyramid. Our compliments are extended on the general excellence of the *Times.*

Ed. Crossfield, Big Timber, Montana.—The first page of your September 29 issue is attractively made up. The headings, of which there is a good variety, are well balanced on the page and the size of the headings quite accurately matches the importance of the news. Presswork is excellent and the composition of advertisements quite satisfactory.

Rilie R. Morgan, Starkweather, North Dakota.—Glad to hear from an old Lawrence, Kansas, friend, particularly to find that he is publishing so fine a newspaper. Plainly, you are "on your toes," for you appear to follow all the soundest doctrines. If there is one feature about the *Times* that impresses us more than another it is the fact that it is clean looking. Makeup is clean cut, presswork is clear and clean, while the ample white space in the advertisements makes them clean looking, too. The first page is reproduced.

Scottsbluff Star-Herald, Scottsbluff, Nebraska.— Every feature is good, although first page makeup, presswork and the placing of advertisements according to the pyramid plan are the outstanding good features. Almost all the advertisements are good, particularly the page advertisement for Reuler's which is forcefully displayed, well balanced and effectively illustrated. The poorest advertisement in the issue is the two column display for The First National Bank headed "Who Should Save? Factory Employees." Bet you will not have to guess more than once for the reason.

The Peoples Press, Owatonna, Minnesota, in its issue of September 23 gave considerable front page prominence to the announcement of the fact that the Daily *Press* had absorbed the Weekly *Press,* the issue in question being the last one of the weekly. The feature of the page was a six inch reproduction of the front page of Volume 1, No. 1, of the weekly, issued September 2, 1874. A comparison of the dull and reserved page of 1874 with the snappy and interesting looking 1921 page affords a striking example of the great advancement in newspaper making that has taken place during the past forty-seven years.

Glen Cove Echo, Glen Cove, Long Island, New York.— Presswork is remarkably good. The first page makeup is interesting, but would be more pleasing if the headings were arranged with a view to symmetry and balance, and with a view also of having them distributed more evenly over the page. As made up on your issue for October 20, headings are bunched at top and bottom. The

makeup of the other pages is good, as the advertisements are placed according to the pyramid, making an orderly and systematic appearance. Some of the advertisements are overdisplayed and in these there is not enough contrast between the sizes of type. It is contrast that creates emphasis.

Free Press Publishing Company, St. Peter, Minnesota.—The page advertisement, "June Sale," for Sorenson's Shoe Store is attractive looking in spite of the fact that it is almost all display. The row of panels, the type in which is set in machine antique, is too weak. The matter therein should have been set in larger type as well as in lower case.

Millstadt Enterprise, Millstadt, Illinois.— Presswork and first page makeup are the outstanding qualities of your paper. The placing of advertisements on the "inside" pages is also very good, as they are generally arranged accord-



STARKWEATHER TIMES.

North Dakota's Livest Weekly Newspaper

A BIG CHANGE SEEN IN WEST

Nation Making Good Headway in the Nonpartisan Stronghold

BRAVING GOOD CROWDS

SCHOOL NOTES

TWO AUTO ACCIDENTS MONDAY—NO INJURIES

CHURCH NOTES

Lutheran Services

Community Dance Dates

A GOOD TALK BY O'CONNOR

Former Landslide Joe Governor Gives Fine Address Here Tuesday

MANY LEAGUERS ATTEND

GRONNA OUT FOR INDEPENDENTS

Former United States Senator Calls Lines to Support Independent Ticket

LITTLE GIRL DIES FROM POISONING

Four Year Old Daughter of Mr. and Mrs. J. F. Cummins Dies From Poisoning

N. D. TEAM WINS AT DAIRY SHOW

Boys Stock Judging Teams Wins at Dairy Show Against Eleven Competitors

BLACKSMITH SHOP ON FIRE FRIDAY

M. Klampher's Shop Saved After Flames Had Eaten Through Roof of Building

We Have the Best Equipped Repair Shop in This Part of No. Dak. Earl E. Ellis.

The word that best describes this front page from the *Times,* of Starkweather, North Dakota, is "clean." The readable — rather, the easily read — size of type, so openly spaced and so clearly and neatly printed is inviting and restful to the eye satiated with eight point. Note, too, the orderly arrangement of the heads, the variety of heads in use and the fact that the subordinate decks are set in lower case, which makes them more legible than the "average run" as set in caps.

ing to the pyramid. While the advertisements are very satisfactory in display and arrangement, the fact that so great a variety of types and borders are used makes the effect rather displeasing.

The Idaho Republican, Blackfoot, Idaho.—Your issue featuring the Southeastern Idaho Fair is a crackerjack. The first page, made up of numerous halftone illustrations, cleverly grouped into an attractive design, is, of course, the outstanding feature. Presswork on this page is remarkably good, as it is throughout the paper. Advertisements while not the best, are nevertheless sensibly arranged and quite forcefully displayed. The faults are with the types used, so frequently extended, and the fact that large masses of type are sometimes set in capitals, which means these advertisements are not as easy to read and as inviting to a reader as they would have been had they been entirely set in lower case.

The Plymouth Reporter, Plymouth, Wisconsin.—The full page advertisement for the Badger Auto Sales Company in your November 11 issue is very attractive. If there is a weakness it is in the fact that the display at the top is too small, although the heading "We Announce" has so little interest that it makes little or no difference whether it is given large or small display. It is in the fact that the head is too small in proportion to the size of the advertisement that we find fault, as it makes the appearance of the advertisement displeasing because of the lack of proportion. The supplement (or is it another paper?) *Farmers and Breeders News* is an energetic newspaper enterprise of which you can feel proud. Judged by the volume of farmers' advertising carried the paper is a success. The first page is reproduced.

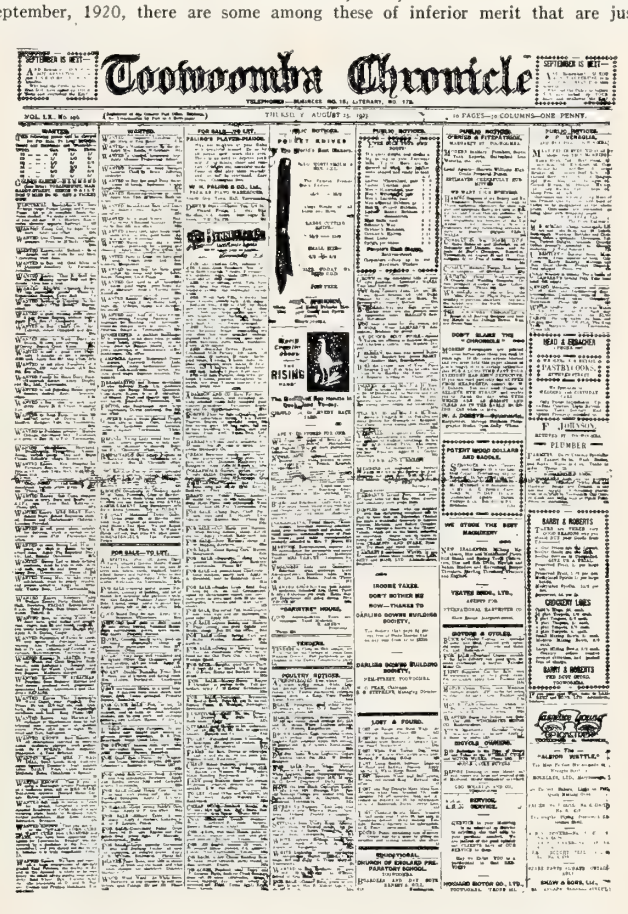
The Lemmon Tribune, Lemmon, South Dakota.—The first page of your September 22 issue is excellent. Presswork, unfortunately, is not of equal quality, and the poor print detracts from the good makeup. Advertisements are generally quite well arranged and displayed and are helped materially, as is also the appearance of the paper as a whole, by the fact that the same machine border is used throughout the paper. Another feature that adds to the paper's good appearance is the pyramiding of advertisements, which gives the pages

an appearance of order. We hope you will soon be able to discard the block (gothic) types so generally used for display in advertisements. It is in the use of more attractive types that you have the greatest opportunity for improving the paper.

MELVIN C. LEWIS, Moberly, Missouri.—The "Fall Number" of the *Monitor-Index* is a crackerjack. The advertisements, particularly the larger displays in the second and third sections, are effectively displayed, the good sized display lines being the more impressive because few lines are displayed and because of the ample white space throughout the advertisements. Some of the fancy borders in the first, or news, section do not appeal. We are sure that if you should use plain line borders consistently you would find the appearance of the paper much better. Avoid also the use of condensed and extended, or regular, type faces in a single advertisement, and guard against crowding such as is evident in some of the advertisements of the news section, which doubtless were hurriedly set.

Mower County News, Austin, Minnesota.— One of the best — if not the best — printed papers we have received this month is the *News.* Another strong feature is the interesting first page makeup, although there is quite too much of a cluster of headings set in caps at the top of the page (September 29 issue), the effect of which is to confuse one to a certain extent. Of course, we appreciate the fact that the advertisements are pyramided. The weak feature of the paper is the composition on the advertisements, yet they are not at all bad. The trouble is not so much with display and arrangement as because of crowding. Some advertisements are overdisplayed and quite frequently, we regret to note, several styles and shapes of type are used in the same advertisement.

HAYWOOD PUBLISHING COMPANY, LaFayette, Indiana.—While there are more well set advertisements in the October, 1921, *Shears* than in the issue for September, 1920, there are some among these of inferior merit that are just



Toowoomba Chronicle

TELEPHONES—BUSINESS NO. 18, LITERARY, NO. 178.

VOL. LX. No. 296. THURSDAY, AUGUST 25, 1921. 10 PAGES—3 COLUMNS—ONE PENNY.

The want advertisements appear to be the most important matter in Australian newspapers, as the first page of the Toowoomba (Queensland) *Chronicle,* herewith reproduced, seems to indicate. This page is characteristic of all the first pages of Australian papers that we have seen. Verily, the world is wide, and there are wide divergences of opinion on the publication of newspapers. Without the least desire to offend our brothers across the Pacific, to whom we are drawn close by ties of blood and language, we challenge them to show that we are not far and away ahead of them in this respect. And you fellows on this side who are slow in cleaning advertisements off your front pages ought to ponder a moment on the above result in comparison with the two first pages of U. S. of A. papers reproduced in this department.

as bad in the later issue as in the former. The weakness is generally due to crowding or poor type faces. Possibly the best criticism we can make in the limited space is to select some advertisements in the later issue and label them good and bad, so that you can see where they fail and why they succeed, and govern yourself accordingly in the future. Matthias & Freeman Company, bad (all caps); United Paperboard Company, bad (too much display and crowded); The J. P. Lewis Company, excellent (brief copy, strong display, few display lines, harmonious, legible and attractive types); Beloit Iron Works, good; Dextro Products Company, mediocre (lack of unity); John T. Robinson Company, excellent (simplicity and directness); Blackstone Glazed Paper Company, bad (confusing).

The Vernal Express, Vernal, Utah.—The first page is the best feature of your paper. We note that although there is a good variety and a sufficient number of news headings on the page the three line hand set decks appear "sloppy" because of lack of care in writing the copy. The hand set lines of these upper decks are often of greatly varying length. This looks very bad. As an example, take the head at the top of the first column of your October 7 issue. The first line is "Health" (six letters); the second line is "Clinic Here" (ten letters and one space, making eleven units or almost twice as many as in the first line); the third line is "Wednesday" (nine units). The lines should be of uniform length, a little shorter than the column width, the first line set flush to the left, the second centered and the third set flush to the right. The print is good and the advertisements quite generally are satisfactory. The order of their arrangement on the pages is poor, however, no system being followed throughout the pages.

Toowoomba Chronicle, Toowoomba, Queensland (Australia).—Some publisher in Australia, New Zealand, or some other province of Great Britain, will some day "take the bull by the horns," smash precedent and make his publication a real *newspaper* by cleaning the classified advertisements from the



SHEBOYGAN COUNTY

FARMERS AND BREEDERS NEWS

A NEWSPAPER DEVOTED TO THE INTEREST OF FARMERS AND BREEDERS OF SHEBOYGAN COUNTY

VOLUME ONE—NUMBER TWO — PLYMOUTH, WISCONSIN, SATURDAY, NOVEMBER 5, 1921 — FIVE CENTS A COPY

COUNTY BANKING HEAD IN HOLSTEIN BREEDING

ONE OF OLDEST IN COUNTY HOME WORLD RECORD COW'S GREAT DAIRY CENTER

John Carman Is Making Some Fine Improvements

THE SOUL OF THE SOIL

A SERMON BY REV. A. C. WILSON

Edgar Schroeder Gets Results From Soy Beans

BREEDERS WILL HOLD FALL SALE NOV. 22D

ALLEY AND SON BUY A FINE DUROC BOAR

SENSATION LEADER SECURED FOR WELL KNOWN HERD NEAR GREENBUSH

J. P. BRILL JR. FARM HOME OF THE WILSONS

BUILDS AMONG THE PIONEER BREEDERS OF OUR COUNTY START 50 YEARS AGO

COW TESTING BUILDS HERD

$10,000 TO BACK UP WISCONSIN HOLSTEINS

EVENTS TO COME

This is the front page of the second issue of *Farmers and Breeders News*, which, as the name suggests, is devoted to the interests of farmers and stockmen. It is issued by the publishers of the Plymouth (Wis.) *Reporter* and is chock full of interesting news matter and advertisements of interest to farmers. The paper as a whole is as attractively gotten up as the first page herewith reproduced, which is a model one.

first page and there present the day's news. It has always been a mystery to the writer why most British papers — except those published in Canada — follow that practice, which, by the way, was the rule on the first papers published in the United States. Another way in which the publisher of the *Chronicle* can improve his paper is by having a border placed around all display advertisements, at least all those larger than two inches single column size. As set without borders the tendency is to confuse the reader. Furthermore, advertisements without a border look inconsistent. Your types are not pleasing and the advertisements are poorly arranged on the pages, being crowded toward the top and scattered over the pages instead of being grouped in the lower right hand corner of each page according to the pyramid. If the pyramid is followed in the placing of advertisements, the whole paper has an orderly appearance by reason of the system.

H. E. Stuchell, Indiana, Pennsylvania.— First page makeup on the *Gazette* is well balanced and interesting. If there is a fault worth the mention it is the fact that some of the headings, particularly those in the lower section of the page, are in larger type than they should be. The change is suggested more in the interest of a pleasing appearance than for any other reason, although we do think that with so many large heads the effect is a little sensational, at least more sensational than the nature of the news warrants. Presswork is only fair, while the display and arrangement of advertisements is mediocre. No one fault stands out as general in a number of the advertisements unless it be that the body matter is quite often in smaller type than space would accommodate, due to your desire to set the matter on the machine instead of by hand. To make this small type fill the space, line spacing is extraordinarily wide and that weakens the effect. Another fault, although not so general, is weak display, the main and most important lines in some advertisements being set in smaller type than they should be. The same consideration that resulted in the body matter of many advertisements being set too small also resulted in setting the text of some advertisements wholly in capitals. The advertisement for Buchett Brothers (October 1 issue) is an illustration of this fault, also of too weak main display. The capitals are not only confusing to look at but actually hard to read. Twelve point rule borders, as frequently used, are too strong and detract from the type matter.

Rudolph Smith, Shakopee, Minnesota.— Advertisements composed by you in the office of the *Tribune* are remarkably fine. We do not believe more attractive advertisements can be found in any paper where type equipment alone is used. There is just one thing you should guard against and that is too frequent underscoring of already prominent lines, such as "Plumbing" in the advertisement for V. C. Stein. Had that line been set in the Post series, which is used for the remainder of the displayed lines, and if the underscore had been eliminated, the whole advertisement would have been improved. We question the appropriateness of the ornament beneath the head of the advertisement for the paper, "You Pity the Blind Man," although, possibly, the decorative value it lends will offset the impropriety of its use. The advertisement for Joe Ring's Inn, set in Caslon, is a beauty. A paper full of advertisements like this would be a dream. Why don't you set all the advertisements in some coming issue in this style, using Caslon for the display, just to satisfy yourself how attractive a paper it will make? If you do, send us a copy and call our attention to it particularly so that we shall not overlook it. We'd like to exhibit such a paper as a pattern for all publishers to go by.

J. P. O'Furey, Hartington, Nebraska.—The first page of the *News* appears decidedly interesting and the makeup is good. We agree with you that as the name of the city is not a part of the name of the paper, which adopted its name from the county, it was a good plan to give bold face treatment of the date line. However, considering the eight column page, the date line is not a bit too large, bold and prominent, even discounting the reason you assign for giving it such prominence. Likewise we agree that there should be two lines in the main, or hand set, deck of your display headings. Not only will such a deck enable you to get more punch in heading copy, but will add to the appearance and interest of the page. Of course, in the narrow space of the column a condensed type face is essential for the hand set deck, which should be in twenty-four or thirty-six point type. The style of head letter you use, while not bad, is one that the writer does not admire; and his lack of admiration is due not alone to the fact that it is not attractive but to the fact that he has had considerable experience with it. It is just a little "fatter" than the plain block letter of the same size, and it does not gain in legibility by reason of the increased width. Furthermore, in an extra condensed letter such as is required for headings, a block letter (i. e., a letter in which the width of all elements is the same) is neater looking. That is the kind of a head letter we recommend. We should prefer, too, to see the subordinate (second) deck in lower case, one size larger than the cap lines now used.

Troy Daily News, Troy, Ohio.—While the presswork is not bad, nevertheless it could be better. We note quite a lot of "slur" on one side of the sheet due to its being backed up so quickly on the perfecting press. It is possible to almost wholly overcome that trouble; we have seen papers printed with the kind of press you use where close inspection was required to determine the difference between the first and last sides printed. First page makeup, while not ideally balanced, is well balanced, even though not orderly. There is a wide difference between the composition of different advertisements. Some are excellent, others mediocre, others poor. Where bad, the difficulty is generally caused by too much bold display, although some of those we would classify as bad are, on the contrary, weak throughout. An example of this kind is the three column display for H. A. Cosley, "Be Ready for the First Cold Snap." By careful arrangement, larger type could have been used for the body. White space is wasted, by being diffused, that could have been used to good advantage for larger type and for massing the white space so it would add emphasis to the display. The several items illustrated and described should have been set in panels. The really good advertisements of the issue are those for the Buchanan Shoe Store, the display type of which we do not admire, and the full page advertisement on the first page of the second section, "Troy's Better Business Week." You will note that these two advertisements are featured by very little display, but that the display which is present is forceful, and that white space is used in such a way that it strengthens the type through contrast.

Fred Biermann, Decorah, Iowa.— Our compliments on the *Journal*, which, in general, and all the way through, is a mighty fine newspaper. The clean, well balanced first page, chock full of interesting local news matter — well written and well presented — is something to be proud of. Presswork is excellent, as is also the display and arrangement of the advertisements, which lack complete effectiveness in some instances only because of the fact that rather displeasing type faces are employed. We suggest that you should, as far as possible, avoid the use of bold block letters and crude wood type such as are used for some of the larger display lines. Just one other point where the *Journal* is subject to improvement: The advertisements are not placed in an orderly manner on some pages. They are scattered about and worked to the four corners of the page without attempt at system. We advocate the pyramiding of advertisements, the placing of all advertisements of a page in the lower right hand corner, which method followed through the paper results in pleasing order. Furthermore, it leaves the reading matter massed in the upper left hand corner of each page, where it is most convenient to the reader, for it is there his eye falls first. One might argue that to insure advertisements being read they should have that preferred position in the upper left corner. We, however, do not believe the average reader is interested most in the advertisements, that if they stand in the way of his reading the news he will pass over them. Once past them he is not likely to turn back. However, if a reader is allowed to read the news matter of the page without interruption he has not, so far as that page is concerned, anything more interesting to look forward to. Thus he is more likely to read the advertisements, and reading them willingly he is more certain to be impressed with what they have to say than if he is looking forward to something in which he has a greater interest.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

O'Sullivan-Lewis Company, New York city.—Your new letterhead is very impressive and it is pleasing as well. In dark green and gold on light green stock the effect is very pretty.

John Nanovic, Palmerton, Pennsylvania.—Specimens are neat. The fact that you use Caslon Old Style italic almost exclusively, often with swash characters, gives to the work a characterful appearance. However, we doubt the pleased acceptance of this style by your customers generally.

John W. Hinkel, Stillwater, Oklahoma.—The cover of the booklet, "Alumni Letter," is beautiful. In fact, the booklet throughout is of the finest quality in all respects save one, the presswork on the halftones, which is poor.

Philip L. DeWitt, Rockford, Illinois.— Specimens are excellent in every respect. Beautiful type faces, arranged with skill and printed attractively on good papers leave nothing to be desired. Where color is used it is employed in good taste.

The Lorentz Press, Buckhannon, West Virginia.— Specimens are uniformly good, unless, perchance, your letterhead stands out a little above the rest of them. Blind embossing, produced by hand cut cardboard dies, is excellent and in this letterhead, in particular, it adds class and finish.

Ox Fibre Brush Company, Frederick, Maryland.—The circulars for stuffing envelopes are very nicely designed and are well printed. We consider them thoroughly satisfactory for the purpose, and, as they are above the average of that class of work, have no suggestions for required improvement.

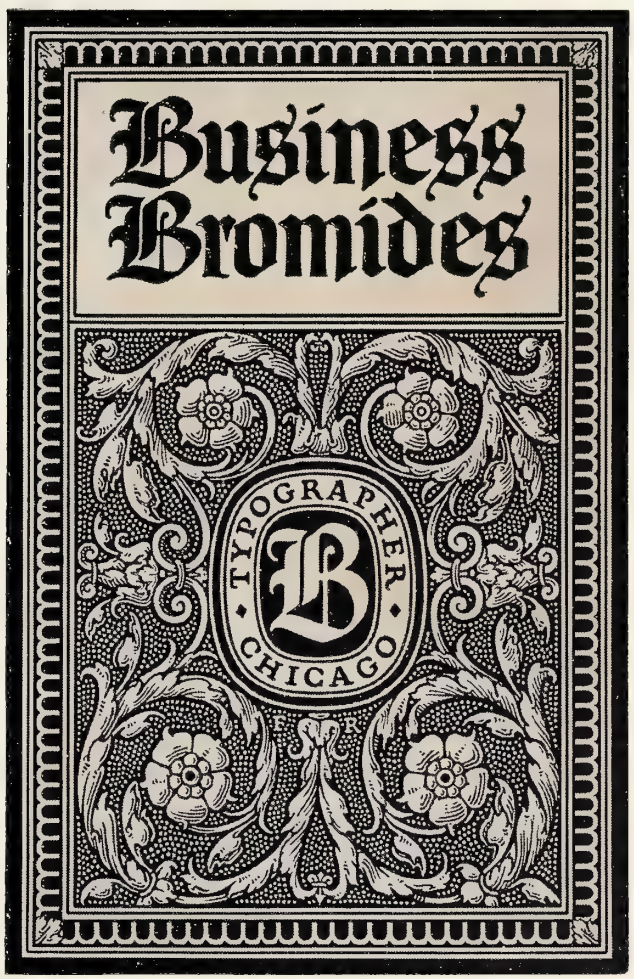
The Liberty Press, Seattle, Washington.—The leaflet announcement, "A Dream Come True," is beautiful. Colors — gray for type, faint lavender for the inside of the initial and gold for the trade mark, worked in with the initial — are delightfully pleasing and restful because of their soft harmony.

Marken & Bielfeld, Frederick, Maryland.—Your work continues of the finest quality. Of the many specimens in the latest collection sent us there is not a single one with which we can find the least fault. Particularly interesting is the holiday letterhead for your own use, featured by holiday decoration, printed in green and red.

W. I. Brennan, Times-Mirror Printing & Publishing House, Los Angeles, California.—The letterhead for the Zellerbach Paper Company, featured by a decorative initial — letter in red orange, decoration in black—is interesting in design and effective because of its unconventionality. However, the lettering is not as attractive as it might have been made, but as it contributes in a measure to the "character" of the design, we can excuse its weakness on that account.

J. Warren Lewis, Kansas City, Missouri.—Specimens are excellent, particularly interesting and attractive being the letterhead for the Lewis Printing Company, which, we assume, is "you." On that assumption we extend our compliments upon your becoming a "boss printer" and our best wishes that your venture will prove a huge success. We like to see our "old friends" move up.

The Hugh Stephens Printing Company, Jefferson City, Missouri.— "Broadhurst Country Club" is one of the handsomest booklets we have seen, an example of the finest quality color printing. Excellent stocks and perfect presswork on fine plates, with attractive design and pleasing and legible typography, combine in making a notable piece of work of which you may feel very proud.



Remarkably handsome cover design of interesting "good will" booklet produced and distributed by J. M. Bundscho, advertising typographer, Chicago. The almost meteoric growth of Mr. Bundscho's business, we imagine, is due as much to the high sense of honor expressed in the sentiments forming the text of the booklet as to his pronounced ability. Read review.

Walter S. Coes, Houlton, Maine.—Our compliments on the very attractive setup on the cover for the "High Court of Maine" proceedings book. The effect would have been better, however, if a deep rich blue ink had been used instead of the black. Blue on gray stock makes a very snappy appearance, whereas black on gray generally looks dull. The "Clothes" advertisements for the Houlton Clothes Shop is an interesting and attractive display, and should prove effective.

Walter A. Weston, Chicago, Illinois.—Typography is neat, and display and arrangement are satisfactory, considering the nature of the specimens sent us. The fact that they are no better is due almost entirely to the poor choice of type faces. Copperplate Gothic is not a good type face for title page composition, as it does not possess the artistic grace essential to beauty which a page of that character should express.

Midvale Publishing Company, Midvale, Idaho.— In design your letterhead is very satisfactory. The color, yellow having a slight green hue, is ugly and used to such a large extent gives the heading a cheap and bizarre appearance. A light blue or brown would make all the difference in the world in the appearance of this letterhead. The same color is much better on the package label than on the letterhead, as, there, it is less extensively used and is dominated by the black.

R. W. Webber, Terre Haute, Indiana. — Specimens are satisfactorily arranged and displayed. The envelope corner card for Kerman Grotto, printed in deep red and black, is interesting and unusual in design — and decidedly effective, too. Other specimens for Kerman Grotto are equally well arranged and displayed, but the type face employed, while decidedly readable, is rather stiff, hence not so attractive as we should like to see in use. This is the only feature about the work we do not like.

Hughes-Buie Company, El Paso, Texas.—We consider your Thanksgiving blotter very effective. The result obtained in getting a bronze effect in the illustration of the turkey is remarkable in view of the fact that it was accomplished with one line illustration. The electro of the gobler was printed first with the orange form and, then, after the orange had completely dried, the same cut was printed with the black or "type form," shifted slightly so that the orange of the previous run would show.

"Business Bromides" is a most attractive booklet, 3½ by 5 inches, produced and distributed recently by J. M. Bundscho, advertising typographer, of Chicago. As the title implies, the text is made up of epigrammatic paragraphs on business, a characteristic example of which follows: "If you make something, or sell something, make or sell something that you would be just as glad to buy if you were at the other end of the deal." The value of such publicity is tremendous. First of all, it paints a picture of the advertiser, it depicts him as a fellow who is square and above board, whose business practices are based on the Golden Rule. People will want to do business with a fellow who expresses such high ideals. In format the booklet is delightful. The cover design, herewith reproduced, is printed in black on medium brown stock, giving a dignified, rich looking and artistic appearance to the booklet. The text, on Alexandria antique laid, is set in the new Cooper series of type, which provides the effect of hand lettering remarkably well. After

FIRST IMPRESSIONS



FIRST IMPRESSIONS

FIRST impressions are persistent and will not yield readily to subsequent ones. Hence it is vitally important in the selection of paper and ink for use in selling or advertising to consider how first impressions are made.

The human memory

Psychologists claim that no mental impression is ever totally lost, because these mental images are filed away, as it were, in some brain cell. Our common experience also teaches us that the stronger the impression, the easier it is recalled. In fact strong impressions keep automatically bubbling up from that portion of the brain which is sometimes called the "unconscious" into the vestibule of consciousness where their presence is recognized. How important then, that we make impressions on our "prospects" both strong and good.

The "unconscious"

Direct advertising makes twin impressions

Direct Advertising makes twin impressions, affecting our sight and touch simultaneously. Through its paper, ink and craftsmanship it reflects the personality of its author. In this respect it enjoys an advantage over periodical and newspaper advertising, which can express no particular individuality by means of its paper or press work.

Sight vs. Touch

Although the conscious portion of the brain is far more concerned with the "sight" messages than with the "touch" messages, we cannot afford to leave the latter out of our calculations. The unconscious portion of the brain is the impartial recipient of all sensations, and in due time a sensation that may have originally evaded our consciousness will work out its reaction on our minds. Hence the "feel" of the paper selected for our correspondence, booklets and other printed matter has a certain importance and must be carefully selected.

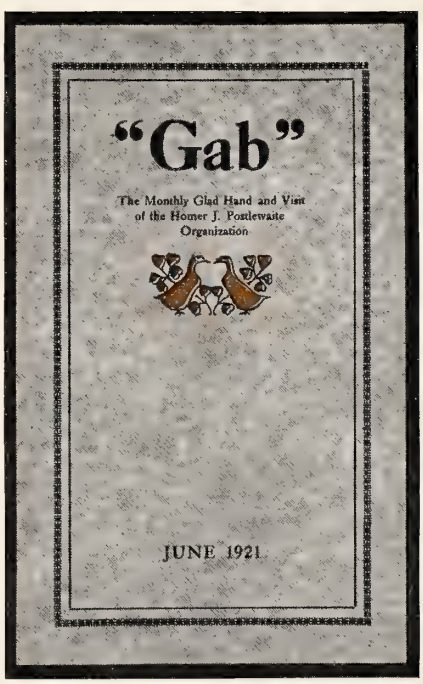
Dejonge "Art Mat," on which this book is printed, for example, feels like the surface of ivory. The human race has for ages treasured ivory We like things that are smooth

It is seldom that a paper manufacturer gets up as attractive a sample of his "wares" as the booklet the cover and initial page of text of which are shown above. Louis DeJonge & Co. were not satisfied with a fine sample of paper and with fine printing to demonstrate possibilities in its use, however, but, in the text, provide some mighty interesting and profitable reading. The text follows the subtitle, "The Psychology of Paper and Ink," and is by William Bond Wheelwright, an authority on papermaking and the use of paper.

a while, of course, when it comes into general use this advantage will be largely lost. "Business Bromides" is another of a long line of typographic masterpieces done by Bundscho, and the exceptional success and the rapid growth of his business from a small beginning testify to their effectiveness.

"THE UNKNOWN WARRIOR" is the title of a most interesting and attractive booklet produced by R. G. McLean, Limited, Toronto, Canada. The text is a chronicle of the ceremonies incident to the burial of Great Britain's unknown soldier in Westminster Abbey, written by Sir Philip Gibbs and reprinted in the booklet through the courtesy of the *Toronto Globe*. The cover design is printed in black, light green gray and red on heavy white stock, deckled at the front edge. Below the title across the top there is a square, somewhat conventionalized illustration of a grave in France with a simple board cross leaning far to one side. On the grave there are spots of red representing, we suppose, poppies. This ornamental illustration, otherwise printed in the soft green, is about one inch square and is enclosed in a blind stamped panel. Text is in twelve point Caslon and the margins are wide, while the subheadings and initials are printed in the green. The most attractive features of the book are the two full page illustrations, one of the monument to the Unknown Dead in Westminster Abbey and the other of the entrance to the abbey. These represent, so far as the knowledge of the writer can assure, the best examples of obtaining the appearance of etchings through halftone printing. The illustrations are printed in brown from squared halftones made from line drawings, done in a technique that suggests etching, over a solid tint block in a very light gray. Every feature is beyond reproach, and reflects credit on those responsible for the book.

HOMER J. POSTLEWAITE COMPANY, Hammond, Indiana.— Covers for *Gab*, your interesting house-organ, approximate the appearance of drawn covers more nearly than any typographical covers we have seen in the past year. Plainly, the unusual treatment has great value. The design for the Septem-



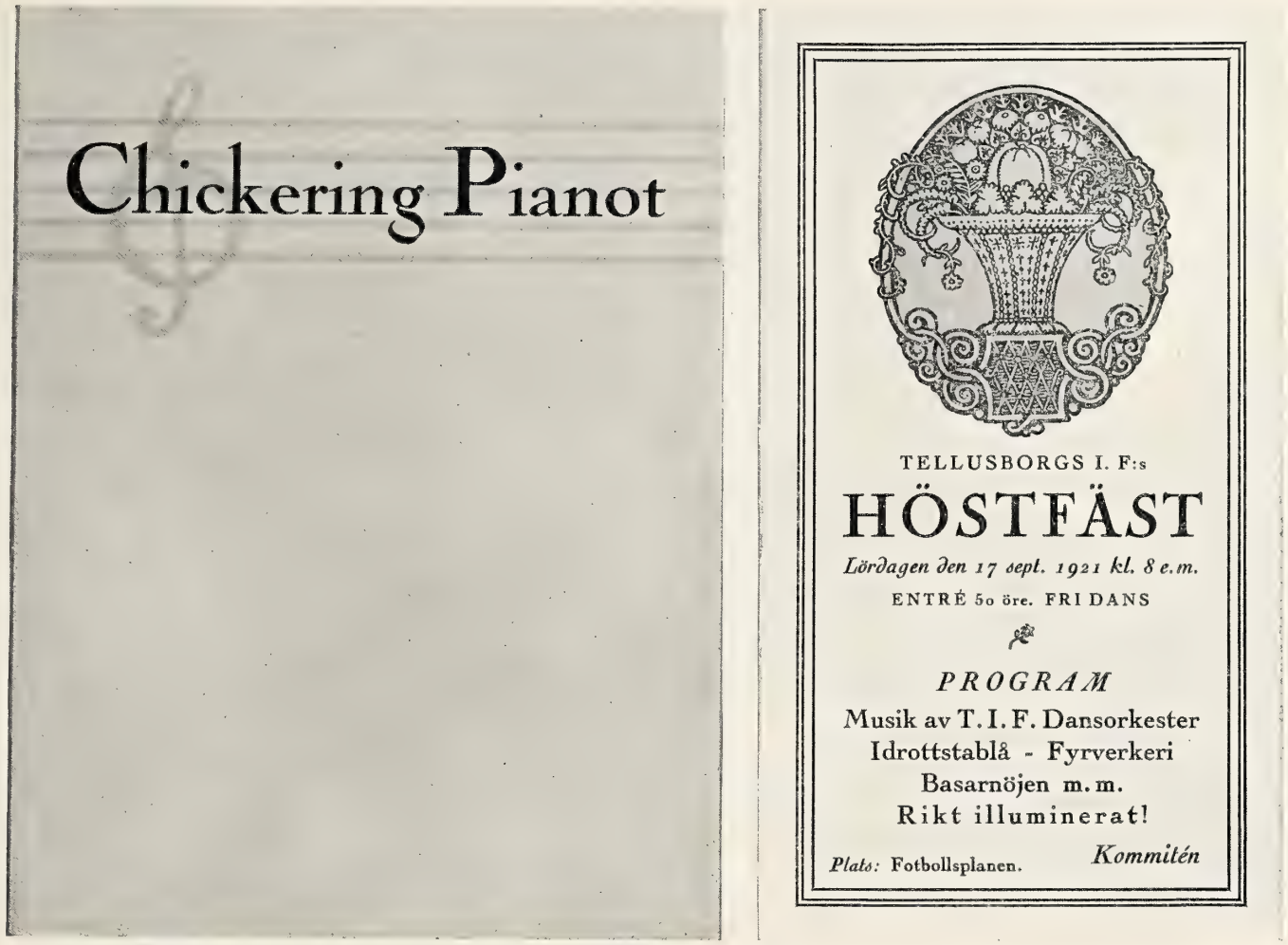
This house-organ cover was a beauty as it faced the engraver's camera — much more attractive than this reproduction indicates. Except for the conventional illustration of the geese the entire design, including the outline of that illustration, was printed in deep brown on light brown mottled stock. The inside of the illustration was in light green. The suggestion of a specially drawn design is given, so cleverly is the type equipment employed. By Homer J. Postlewaite Company, Hammond, Indiana.

ber issue printed mainly in gold on black stock is downright clever. The spot of light, yet strong, red appearing within the outline illustration of the two ducks (or are they geese?), gabbing away at each other, adds a most attractive touch. The text pages are quite satisfactory as set in that aristocratic Caslon face, legible, of course, too, but they are not so stylish as the covers, one of which is reproduced.

HAMILTON AUTOGRAPHIC REGISTER COMPANY, Hamilton, Ohio.— *Hamilton Activity*, your salesman's organ, is featured by too much rule and border ornamentation; on almost every page it detracts from the type. The name of the paper on the cover of the October issue is too small, both with respect to its importance as the title, and in proportion to the size of the page. Editorially, we believe there should be more helpful and interesting matter. Good paper is used throughout, which is a good feature from a physical standpoint.

IN "First Impressions," William Bond Wheelwright has produced for Louis DeJonge & Co., of which concern he is in charge of advertising, a book that every printer ought to have. Not alone is it an example of the finest craftsmanship in typography and presswork, not, in addition, an exposition of the possibilities of a combination of those qualities on remarkably fine papers, but it is an interesting and authoritative essay on the subtitle, "The Psychology of Paper and Ink." In the production of such a book as this the DeJonge company not only makes a most effective presentation of the possibilities in the use of its product, but does an act of real service to the printers. Get a copy, it is well worth your while.

GINN PRINT, Fort Wayne, Indiana.—The booklet, "He Prospers Most Who Saves Best," is a very good piece of bank advertising. The typographic treatment, we think, is just a little dull looking, which causes it to lack complete effectiveness. Illustrations would help, as would also a livelier cover. The bands of border units across top and bottom of each page are not pleasing. If such bands were considered essential, as they are not, plain rules should have been used. Rule would not



Isidor V. Hallen, Stockholm, Sweden, is the designer of the two interesting specimens above. The cover on the left was printed in light blue tint and deep brown (type) on pale blue stock, while the card at the right was printed in black except for a pale yellow orange tint beneath the ornament.

exert so strong an influence on the eye of a reader and would thereby permit the type to get better attention.

One of the most interesting Christmas greeting cards that we have seen recently has been submitted by John C. Eichner, Baltimore, Maryland. The design, printed on the first page of a folder made of Strathmore deckle edge, follows the style of the fifteenth century missal or mass book. The pen and ink drawing, by which the design is featured, is done in a primitive wood cut technique. The type is Wedding Text with Cloister Black and Missal initials, tint blocks for which were cut from scrap type metal on a saw trimmer.

Lawrence Printing Company, Greenwood Mississippi.—We consider that the main display of the large circular for A. Weiler & Co.— illustrating, describing and pricing Christmas and bridal gifts — is too weak from the standpoint of appearance, as it is too small in proportion to the size of the sheet. It is also weak from the standpoint of advertising, as it is too small to stand out to catch the eye and interest a recipient. That is the only serious fault with the circular, for the production of which Mr. Guidry, the typographer, is deserving of praise.

From Stockholm, Sweden, we have received a handsome portfolio of printing, entitled "A Few Specimens." They are the work of Isidor V. Hallen, A. B. Nordiska Kompaniet. The portfolio itself is a most ingeniously and attractively prepared piece of work. It is a hard bound folder like the back of a book, having flaps at front, top and bottom which fold over and hold the loose leaves, through slits in which the specimens are inserted and held in place. The back, or portfolio, is covered with a leather like paper on the front of which, in a blind stamped panel, the title is tipped. This label is printed mainly in a very deep olive, so near black that you don't "get" the olive at first — but it is a very pleasing color. The ornament between the two type groups of the label, a conventionalized ink ball, is printed in orange, and, on the India tint stock used, the effect is wholly pleasing. The character and quality of the specimens can best be illustrated by the showing of them on this page. These pages have seldom been graced by more attractive work, although our reproductions are but a faint indication of the beauty of the originals, for



Hallen, of Stockholm, also produced this attractive announcement card. Is it not a beautiful, dainty little thing?

the reason that the stocks employed were remarkably beautiful in themselves.

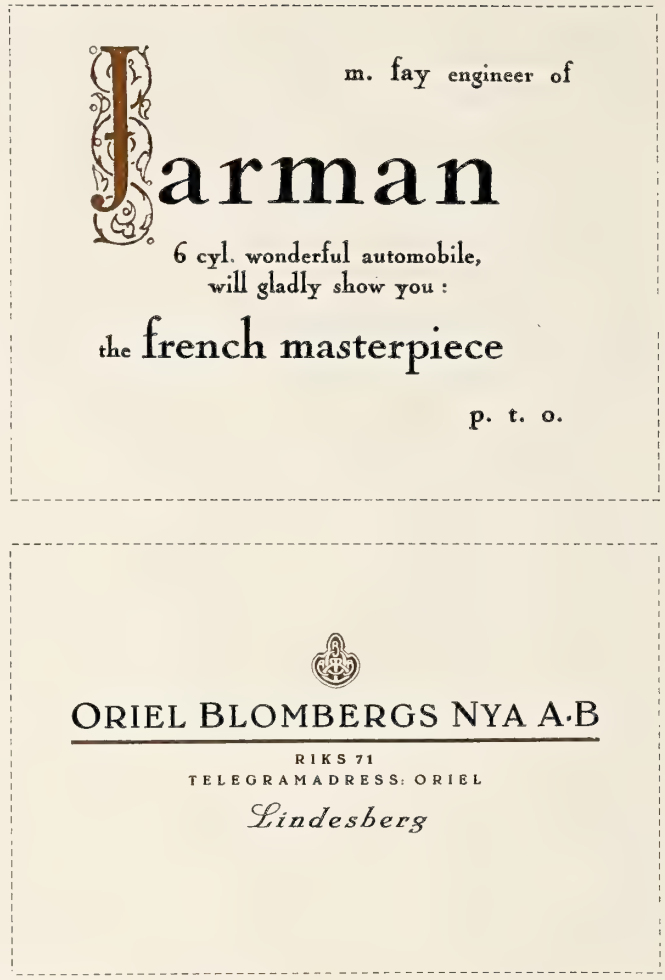
Harry B. Wagner, Charleston, West Virginia. —Your two blotters for the Kanawha Valley Coal Company, printed from the same design and the same colors but on two different colors of stock — pink and light blue — are attractive. While the effect is very good in both cases, we consider the one on blue stock the more pleasing, as the effect is softer, while the harmony is equally good. The colors, we forgot to mention, are deep olive green for the type, light blue for the rule border, and orange for the inner panel of dot border.

J. Forest Tucker, New Philadelphia, Ohio.— We're glad, once more — and after a long time — to have the privilege of seeing and admiring specimens of your typographic design. We note the same beauty of effect — the combination of pleasing types, simple arrangement, harmonious colors and attractive papers — that we admired years ago. New Philadelphia is one of those few small cities where as fine printing can be obtained as in New York, Chicago, Cleveland or in any other big town. Headquarters are at the Marsh Printing Company.

Caldwell Printing Company, Rome, Georgia.— Your desk calendar for October, scored in two places so that when folded it will stand up, is excellent in typography and display. However, the use of such a light yellow for the second and decorative color represents a very poor choice, as it is so faint that even the large and bold types printed in it are hard to read. Orange would have been in better harmony with the blue used for the bulk of the design and, being stronger in value, would have made the lines printed in the color far more readable than they are in yellow.

Wm. F. Fell Co., Philadelphia, Pennsylvania.— The treatment of the set of window cards advertising fall and winter clothes for A. B. Kirschbaum Company, is novel, interesting and effective. The figures are drawn in bold technique and the six and seven color halftone printing gives strong but pleasing





An International Typographical Exhibition. (Also see preceding page.)

Left — Advertisement from *Typographische Jahrbucher,* Leipsic, Germany, one of the national printers' trade papers which illustrates a characteristic style widely followed there. Lower right — Business card by Isidor V. Hallen, Stockholm, Sweden, which is likewise characteristic of that nation's typography, not greatly unlike the American style. Upper right — Here we have a representative example of French printing, done by that master, Coquemer, in Paris. Original in brown and black on rough brown hand made card stock with rough edges on all sides.

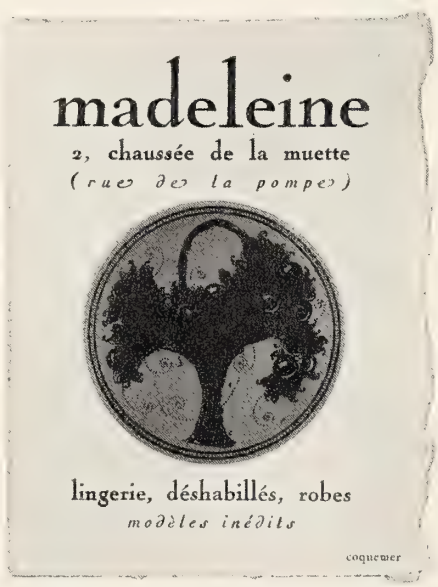
color contrasts. The large white spaces of the old Stratford rough antique paper on which the designs are printed add a great deal to the effectiveness and give a wintry atmosphere to the scenes portrayed. These cards are the sort that attract favorable attention in any store window.

Again we acknowledge receipt of a handsome portfolio of printing from Coquemer, of Paris. Again we have enjoyed for almost half an hour the treat of inspection and examination. They are fresh, vivacious, colorful — nothing of the staid conventional about them. One would never tire of Coquemer printing, for every form is different. Come again, old friend, let us see more of you *through* your work. We'll wager Coquemer is just as interesting, just as pleasant as Coquemer's printing; we'll wager the printing expresses the man.

Memphis Linotype Printing Company, Memphis, Tennessee.— Our compliments on the very attractive book, "St. Peter's Church Diamond Jubilee." The cover is decidedly pleasing, while the text pages are set in an attractive and legible style of type, which, surrounded by wide margins, makes a very good appearance. Presswork on the halftones, which feature the text, is clean and uniform throughout. There is not as much "snap" in them as we like, not as much contrast between the high lights and solids as there should be, but, apparently, that is the fault of the photographs or of the engravings.

In the production of "Beautiful Children of Cleveland" the Britton Printing Company, of Cleveland, Ohio, and the company's general manager, that masterful master printer, Charles C. Doyle, have achieved something wholly remarkable as well as unique. It is a big book, the pages being 10 by 13 inches, and is almost wholly made up of halftone portraits of attractive children printed in brown from halftones 7 by 9 inches. Presswork is remarkable. The book is bound in limp leather, on the front of which the title is stamped in gold. It was printed for The Cleveland Topics Company.

Henry A. Fabrycky, Brooklyn, New York.— Specimens are satisfactory in most respects. Design is generally good; the faults are of a rather unimportant nature. The effect of crowding apparent in the ticket for the Masquerade Dance of the Girls' City Club would be overcome by setting the address of the hall in lower case. As it is the two lines of caps at this point are so closely spaced that they



Interesting card by our friend across the sea, Coquemer. The several colors in the ornament were painted in by hand.

create the effect of congestion which affects the entire design. Swash italic capitals are desirable only to begin words. They look very bad when used for an entire word as in the line, "Groceries," on the letterhead which you produced for The G & G Store.

DeMay Printing Company, Jackson, Michigan. —Your blotter house-organ, *The DeMay Way,* is interesting in makeup. All the items, we notice, are about your business — about printing. Even though you have room for very little matter, we believe it would pay you to insert a few items of general interest — or a joke or two — to insure that your own matter will get a reading. To our way of thinking, it would be better publicity if all the text matter, save one or two items, were of general news interest. That one item, or those two, would do much more good than all of them do at present, for they would get read oftener and in better spirit.

The Pierce Printing Company, Fargo, North Dakota.—The three mailing pieces for Magill & Co., coal dealers, sent out to stimulate the purchase of coal during the summer season, are interesting and attractive, and should have proved influential as advertising. Doubtless the campaign also created a greater interest in coal as a commodity, which, as you state, was one of its objects. Your "Advertising Service Department" is to be commended for the excellence of this campaign from a publicity standpoint, while the printing department has contributed its best in giving the several pieces an interesting and inviting appearance through good typography and presswork.

Barker Brothers, Blackstone, Virginia.— Considering the fact that your type equipment is not choice, that you do not have stylish type faces to work with, the specimens sent us are commendable. Display and arrangement are generally good and that is the main test of one's ability, although the selection and use of good types is an index, too. Presswork is not "up to snuff," but we are not surprised — in fact, we marvel that it is so good when

TICONDEROGA PAPERS FOR EVERY PRINTING PURPOSE

ATLANTIC PAPER COMPANY
1011 CHESTNUT STREET
PHILADELPHIA

THE following Ticonderoga grades are carried in stock in Philadelphia for immediate delivery, in various sizes and weights: Special Magazine White, Eggshell White Wove, Eggshell White Laid, English Finish White, Machine Finish White.

TELEPHONES: WALNUT 5128-5129, RACE 1796

THE Ticonderoga Pulp & Paper Company announces the appointment of the Atlantic Paper Company as sole distributor of its complete line of standard book papers in Philadelphia and vicinity. The Ticonderoga line is well known to successful printers and lithographers everywhere as one of the reliable standard lines of paper. It comprises special magazine, eggshell antique in wove and laid finishes, English finish, school text, colonial offset, machine finish and music papers. The Ticonderoga Papers by actual testing will show superior bulking qualities over most other papers. This means increased value, because postage is reduced and actual pounds of paper are saved; the three other qualifications are amply proven by demonstration. Very unusual surfaces are found in these papers. There is no pronounced high surface which causes the glare that is so objectionable; surfaces are dull, and the Antique finishes are free from the usual fuzz and dust that create trouble in the press work. Ticonderoga lines also include Ticonderoga's Special Cover, which has exceptional wearing qualities, and will withstand the hardest usage. In printing qualities, it will give all the good results usually found in coated paper as to finest multi-color processes, with the advantage of evenness in surface, and for economy in postage will bulk equivalent to coated paper 15 to 20% thicker in weight. Ticonderoga Papers are not new papers; they have been on the market for years and have stood the test invariably. To try them seriously means to become a permanent user of them. While the papers are very moderate in price, quality and beauty are their main selling points, and offer a means positively of doing a high-grade piece of printing at an economical figure. In appointing the Atlantic Paper Company as exclusive distributor of these papers in this vicinity it was sought to give them a wider distribution and to bring them into more general use. The personnel of the Atlantic Paper Company comprises men expert in dealing with book paper matters. Their professional experience is at the disposal of printers in this territory desiring assistance in the handling of paper problems. Whether your requirements be for a few reams or carload lots, be assured that here is a paper house desirous of rendering you real service.

Spread of folder, page size 9 by 12 inches, by one of America's leading typographers, William A. Kittredge, Philadelphia. Original in light blue and black on white antique stock.

we consider that it was done on a hand press and that you have had comparatively little experience in the business. Read some of the many good books available on the subject of printing, particularly typography, and you will hasten your advancement.

LEVI L. SMITH, Kansas City, Kansas.— Business cards submitted by you are remarkably interesting and attractive, due to their unconventional display treatment. They are the more effective in a publicity way because of their unusual design as well as because they are printed in colors.

WILLIAM A. KITTREDGE, Franklin Printing Company, Philadelphia, Pennsylvania. —The folder, "The Atlantic Paper Company Now Sole Distributor of Ticonderoga Papers in Philadelphia and Vicinity," is one of the most pleasing and effective examples of fine typography we have seen recently. Caslon typography with attractive and appropriate decoration, skilfully employed, on the beautiful white antique laid paper leaves nothing for the lover of fine printing to desire. The inside spread is reproduced.

CLAY PRINT SHOP, Lewiston, Ohio.— While your letterhead, featured by an ingeniously designed and printed panel representing a sign board, has some interest value, it takes up too much space. In view, also, of the fact that most business men would not care for a letterhead of that sort we doubt its value to you in getting their business. Such typography is out of date, rather the style of which it is representative ran its course a long, long time ago. For letterheads and other small commercial and correspondence forms light face types should be used because of their greater beauty and refinement, and because the excuse for the use of bold face types, display strength, does not exist on such small forms.

TREMONT PRINTING COMPANY, Bronx, New York.—Your letterhead is quite satisfactory. The blue tint used for printing the cut of the linotype machine, which appears under the type of the main group, is slightly too strong. The two groups at the sides of the main group, which outline the kind of work you specialize in, seem a little small in relation to their display importance. The blotter is not bad, yet it could be more attractive. The three lines of the firm name should be squared up instead of "stepped," and the lines at the bottom are too narrow to balance the design and give a nice distribution of the white space.

THE SANFORD PRESS, Faribault, Minnesota.— Your circular soliciting the printing of Christmas greeting cards is quite satisfactory for the purpose. While the atmosphere is good, the type used for the text matter is not a readable face, especially in the small size employed. There is plenty of space so that a larger face of type could have been used for the body. The rules finished off with four geometric squares at either end of the line "From the Shop of" detract from the general effect. These should have been eliminated and the signature placed higher, for, as located, it crowds the border at the bottom too closely. In comparison, also, with the marginal space at the sides of the signature an ill effect is created because of the great variation in the marginal spaces around the bottom.

GEORGE W. KINNARD, Pittsburgh, Pennsylvania.— Outstanding among the many specimens in your latest collection are the booklet, "The Harwood R. Smith Company," and the folder, "How a Big Commercial Bank Operates." In the former, the beauty of the Kennerley type is shown to advantage in the large size used for the body, eighteen point, which is admirably set off by very wide and well proportioned margins. The ornament throughout is in good taste and harmonious. In the folder the features that make it score are the Kennerley type face, virile display, white space that adds a lot of force and the use of striking circular halftones across the top and a strip of motion picture film across the bottom. Both are notable specimens of high grade typography.

MULE B. ROSE, LaFayette, Indiana. — Our compliments on the attractively designed and printed business card for the LaFayette Welding Company. The one weakness is in the letter spacing of the line "Let Us Serve You," which weakens its display strength, breaks up the uniformity of tone on the

G. B. MITCHELL
TELEPHONE DREXEL 1749
Painter
Paperhanger
Interior
Decorator
1948 NORTH FIFTH STREET
KANSAS CITY, KANSAS

Home Harrison 7467

ADVERTISING
COMPOSITION



LEVI L. SMITH
329 Sheidley Building
KANSAS CITY, MO

Interesting and informal business cards by Levi L. Smith, Kansas City, Missouri. The Mitchell card was printed in green and brown (type) on buff stock, while Smith's card was in dark gray and orange (rule) on gray stock.

card and makes the contour of the central group, of which it is part, displeasing. The card for the "Children's Hallowe'en Masquerade" is pleasing in general because of the good type faces used, but the tapering out from top to bottom of the type group, which is narrower at the top than at the bottom, makes a displeasing effect and an unattractive distribution of white space at the sides. Type groups should taper down from top to bottom instead of becoming wider. The pyramid should be inverted, i. e., with the widest part at the top, if the most agreeable appearance is to result.

From the Yale University Press, New Haven, Connecticut, we have received late issues of "The Shepheardes Calendar," issued monthly. As adaptations of typical old style Caslon typography these calendars rank high, and are, in addition, very interesting, as the one reproduced demonstrates. All are printed on hand made paper, a different color being used each month.

Herbert Miller, Boone, Iowa.— Specimens are very good examples of average quality printing, although some are considerably above the average. The best specimen in the lot, we think, is the booklet, "Year Book of the Boone Woman's Club," the cover of which is a simple Caslon design printed in deep blue ink on light blue Sunburst cover stock. The text is attractively set, too, and the antique stock of good quality, with ample margins, makes that part pleasing, too. The various menu covers represent good display and arrangement, while the folders for the bank are likewise of high quality. All the pages except the title of the folder program of the high school graduation exercises are good, but that title is made displeasing and difficult to read by the use throughout of capitals, closely spaced. Flossy swash capitals are excessively used at the beginning of words in letterheads.

Johnson Brothers, Monroe, Washington.—The simpler specimens are the more satisfactory. Not at all surprising is the fact that the best specimens in the collection you have sent us are those composed in Caslon. That face of type does not suggest weird arrangements as does the Parsons. The card for Johnson Brothers does not seem to "hang together," the various units being so dissimilar. They are of such shape, also, they don't appear to fit the card, which should be more nearly square to accommodate the design nicely. White space is poorly distributed. Parsons set wholly in capitals, and then letter spaced, as on the letterhead for O. E. Williams, looks very bad indeed. A light brown instead of the bright strong yellow should have been employed as the second color on your own letterhead, as the large linotype cut stands out too prominently as printed in the yellow and is confusing as one reads a letter typed over it.

John Edward Cobb, Minneapolis, Minnesota.—Your letterhead is, of course, satisfactory. Considering that you are an exponent of good typography and want your letterhead to bear impress of that fact, we believe something a little less commercial looking and a little more dignified would be more suitable. The geometric squares printed in red in the four corners of the lithotone border, which surrounds the sheet, do not suggest the craftsman and cause the design to border on the so called ginger bread variety of printing design. The border itself seems out of place. We consider the group, "Printing, Plans — Specifications — Estimates," somewhat too small and do not like the use of the ampersand in the secondary display. Nor do we particularly like the fact that this secondary group is squared. The made up ornamental device beneath the main display is, of course, not suggestive but serves as a medium for the second color.

From The Cloister Press, Limited, Heaton Mersey, Manchester, England, we have received two booklets, "An Advertisement" and "The Distinguished Result," which are as unusual as they are excellent. Each is one in a thousand among all the specimens that we receive, in so far as all around merit is concerned. The covers have quite "got" the writer. The papers, we believe, are hand made, but over one side — the outside — an allover pattern is printed rather roughly like wall paper printing. In the case of the first named booklet the printing on the cover paper is solid in red with stars printed in gold at intervals of one-fourth inch over the red. On the second book this pattern is made up of diagonal lines across the page spaced about one-half inch apart — forming diamonds when considered vertically — inside which heart shaped units, roughly patterned, appear. This pattern is printed in deep green only. On both covers the title is printed in a border panel on a label, which is tipped onto the cover page near the top. The text of both booklets is in Goudy Old Style, delightfully line and letter spaced, on rough, hand made paper. These booklets are achievements in the art of printing of which their designer and producer are justified in feeling proud. We hope, in view of our uncertainty as to the manner in which the covers were produced, our friends across the water will spare the time required to enlighten us so that we can later pass the information on to our readers.

Carroll-Smith Company, Houston, Texas.—The blotter, "Printing," and the folder stuffer, "Greater Houston and Adjacent Territory," are excellent. The listing of Houston's industries under the head "Facts About Your Town and Mine" makes a

"THE SHEPHEARDES CALENDER"

[EDMUND SPENSER 1579]

Iune



[REPRODUCTION OF A SIXTEENTH CENTURY WOODCUT — ONE OF TWELVE ILLUSTRATING SPENSER'S "SHEPHEARDES CALENDER"]

ARGVMENT

THis Æglogue is wholly vowed to the complaynyng of Colins ill success is his loue. For being (as in aforesaid) enamoured of a Country lasse Rosalind, and hauing (as seemeth) founde place in her heart, he lamenteth to his deare frend Hobbinoll, that he is nowe forsaken vnfaithfully, and in his steede Menalcas, another shepheard receiued disloyally. And this is the whole argument of this Æglogue

THE YALE UNIVERSITY PRESS specializes in the production of catalogues, pamphlets, invitations, announcements, programs, and other printed matter used by educational institutions. The equipment of its *Printing Plant* was especially selected to meet such exacting requirements.

JUNE 1921

Sun	Mon.	Tue	Wed	Thu	Fri.	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

The PRINTING PLANT *of the* YALE UNIVERSITY PRESS, *New Haven, Connecticut*

Here is a real Caslon page, the style of typography and on the kind of paper, hand made, where no other type seems to fit so well — if, indeed, there is a better face anywhere. Yes, indeed, you guessed it — the writer is a "Caslon man." This monthly calendar is produced by the Yale University Press in its own plant.

mighty good showing and is something that almost any business man will take the time to read. Incidentally, readers are bound to get a good impression of the wide awake printers who issued the folder. The blotter, copy for which is made up of the word "Printing" in big type across the top — the nine-inch way — and the firm name, address and telephone number in smaller, yet large, type across the bottom, represents ideal blotter copy, as it not only conveys a message on first reading but continues to "flash" that message every time it comes into view. Blotters with more involved copy that will get themselves read once are not so likely to be read over and over again as will one of this kind.

York Printing Company, York, Pennsylvania. — Handsome! Impressive! Mechanically, perfectly executed! Seldom do we see such remarkably fine printing as your folder (we can not call it a booklet, for although there are eight pages in the body the pages measure 9½ by 13 inches), "High Class Printers." And such a display of fine printing made by the halftone covering the inside spread! A hundred or more catalogues, advertising booklets, etc., grouped thereon, all plainly "high class," carry a mighty strong impression. Certainly this folder, or book — whichever you call it — will bring in business, good business, and lots of it. Just to give our readers an idea of the quality features that make it a consistent quality production, here are the specifications: Cover, hand made Roma (gray); type pages, Strathmore Japan, natural, plate; type, thirty point Bodoni (monotype); ornament, Mergenthaler Bodoni decorators; workmanship, York.

Standard Printing Company, Tulsa, Oklahoma. —Specimens, generally, are of fair grade; nothing to be ashamed of, nothing to boast about. The outstanding weakness is in most instances an excess of typographic ornament, an example of which is found on the inside spread of the booklet, "American Association of University Women." Here, you will note, there is more decoration — rules, borders and ornaments — than there is type matter. Certainly, you can see that the ornamental features detract from the type. The two blotters, "A New Tulsa Enterprise" and "The Solution of Your Printing Problems," are superior to the two entitled "There Is a Way to Combine Attractiveness with Utility" (which, by the way, is not an example of such a combination) and "When You Want Printing," for the reason that in the two first named the arrangement is not so complex and because they are not so crowded with big type and ornament. Lines arranged diagonally in a small rectangular panel look bad because of the irregular massing of the white space incident thereto. White space, moreover, is poorly used in the two last mentioned, whereas it is used with purpose in aiding emphasis in the first two. Letterheads are quite good, the two for your own firm being particularly attractive, while the one for Gray & Co. is pleasing in general, in spite of the lack of harmony between the type faces used, all because the arrangement is good and because the colors — black and gold (for trade mark) — look neat on the gray stock.

The Vase Press Limited, Thrapson, England.— *The Vase* (No. 7) is interesting. There is an effect of weakness in the cover design on account of the fact that the border is made up of many small vases, each pronounced enough as a unit to become a force of attraction to the eye. A one point rule around the outside and inside of these vases — even around the inside only — would unify the border and eliminate a great deal of the weak effect. Considering the size of the border, the type of the title seems a little small, although it is large enough from all other standpoints, i. e., in legibility, in proportion to page size, etc. Another thing we do not like about the type group is the fact that the third and last line is full length. In view of the fact that the first line is very short and the second and third lines of equal length, the group is visually wider at the base than at the apex. This invariably creates a displeasing effect in typework, wherein the inverted pyramid is probably the most pleasing and interesting form in which type can be arranged. The bad effect alluded to could have been overcome by setting only the word "number" in the third line, centering it under the word "Vase," and by using the figure "7" instead of spelling out the word "seven" for the fourth line, centering it also. This would make the contour of the mass pleasing and more interesting, too. We note that on the very interesting text pages there is entirely too much space around the initials. Lines after the first one alongside the initial letter "T" should be set flush with the first and not indented, as is the rule, and as is proper in the case of square initials. An exception must be made in the case of "T," "W," etc., for the reason that there is considerable white space on these letters. The reference above should suggest how other initials that are not square sided should be treated. Stationery forms for The Tyzown Boot Company are quite attractive. The very pleasing shade of brown bond stock used is printed appropriately in a deeper brown ink, and, as the design is pleasing and attractive, the effect is excellent. The fact that the same type is used on all the different office forms — and that there is a similarity in their arrangement — is an advantage from a publicity standpoint. Being similar, the impression made upon recipients is increased. The only criticism of an adverse nature that we have to make is that the lines on letterhead and invoice are rather too closely spaced. An additional lead between all the lines except the small ones in the corner would help materially.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Are You Growing?

These are stirring times and many printers are feeling satisfied with themselves if they manage to split even and are decidedly optimistic if their semiannual statements show a slight profit.

This is all wrong. A live healthy business should make continuous growth, even though less rapid at some times than at others.

There is more danger is not growing than in being oversold. The danger from not growing is in proportion to the opportunities that exist for growth.

Growth does not mean increased volume of business at lower prices so that the gross sales are a little greater and the net profits considerably less, nor does it mean increased sales and just the same total profit as with the smaller business. Neither of these conditions is beneficial, for both simply mean a destruction or wearing out of the plant without proportionate return.

The right kind of growth is growth in proportion to the opportunity business conditions present and at prices which afford a legitimate profit on all the business.

Yes, it is possible even in times of depression to make healthy and permanent growth, if you exercise the right kind of salesmanship.

Dividing the Pay Roll

"How shall we divide or distribute the cost of the foreman and the proofreader over the departments in a small printing plant?" asks one who is evidently in difficulty with his partner over the division.

The plant being a job plant, and the work naturally consisting of a little of everything, the foreman is probably general utility overseer for the whole works, while the proofreader's work is much simpler and really affects only the composing room, even though he has to O. K. press proofs at times.

Therefore, the pay of the proofreader should be included as an integral part of the composing room pay roll, unless there are composing machines and it is desired to keep the proofreading for them separate, as it should be. In the latter case it would be easy to average the time spent in reading for the machines during six months or a year and divide the proofreader's pay in that proportion between the jobroom and the machines, or he could keep his time ticket so as to show which department he was working for and the division could be made by actual records at the end of the month when making out the 9H report (the monthly summary).

The foreman in such a plant, being really a factory superintendent, his salary should be carried in the column headed General Factory Overhead, and thus divided with the other overhead expenses of the manufacturing departments, though in some plants an arbitrary division is made to the various departments according to the amount of his time that is supposed to be given to each. For instance: Composing room one-half, pressroom one-third, bindery one-sixth; but this is never exact and is always open to the question that one department has been unfairly loaded while the carrying of it into the factory overhead and dividing it according to the department totals is logical and as near exact as is possible.

In a larger plant there would be subforemen in each department and the foreman then becomes superintendent, and the factory general expense column is the only place in which his salary can be accurately divided.

The Cost of Doing Without

It certainly is an expensive proposition to keep a printing plant up to the minute mechanically; but the cost of letting it get behind in the competitive race for efficiency of machinery against mere labor is still greater. The printer who uses old methods and obsolete machinery, and endeavors by makeshift to keep up with his wiser competitors who are properly equipped for the work they are handling, is sure to have a very hard row to hoe.

It costs more to slip sheet jobs on a two roller press than it does to pay the higher maintenance cost of a four roller machine, and besides the savings of the latter will soon pay for the machine. It may seem like economy to buy the two roller press at a thousand dollars less, but in the end, more money will be spent in trying to equal the work of the better machine, or more lost in the lower prices that must be taken for lower grade work before the press is even half worn out.

It costs money to install the best modern typesetting machinery and accessories for making type for hand composition, but the cost of doing without it and buying and distributing type will be far in excess of any supposed saving in first cost.

It costs real money, and lots of it, not only once but every day, to do without the best modern equipment in a printing plant — large or small — and printers are finding this out. This applies to any business but more especially to printing, where the cost of running a modern up to date composing and press room is fully twenty per cent less than that of the plant with the machinery and material of twenty years ago, or even ten years back.

Outside Investments

Andrew Carnegie once said that he "never could understand the business man or manufacturer who hunted around for six or seven per cent investments for his money." "There are," he said, "few factories that will not pay a profit of ten to fifteen per cent on an investment in new machinery to replace worn out junk."

Printers should take this to heart and keep their plants in first class condition before robbing their working capital for outside investments.

There are few legitimate investments that pay better than a well managed printing business. Under average conditions it should do a business equal to from one and one-half to two times the amount of the invested capital. Upon this it should make easily a profit of ten per cent.

As six per cent interest on the capital is provided for in the cost system as part of the fixed expenses of the plant, this additional profit would mean from twenty-one to twenty-five per cent on the investment, according to the amount of business done. It is not possible to do as large a business proportionately with a very large plant as with a moderate sized one, but recent surveys show that a number of well managed large plants make nine per cent on sales, equaling one and one-third times the invested capital, which gives a profit of eighteen per cent on the investment.

Think this over before you cripple your business by making outside investments at the expense of your working capital. The great trouble has been that printers have been going largely on borrowed capital and have considered only the net profits on the sales as a proportion of the gross sales. Even taking this method the printing busines is profitable, as it will give from seven to fifteen per cent profit on sales, according to the size of the business, and that is from ten to twenty per cent on the invested capital in excess of the interest paid for it.

Do not invest outside where you have no control of your money while you can get more for it in your own business.

The Cost of Misunderstanding

One of the costs of doing business which is more particularly important to the printer than to almost any other business man is the cost of misunderstanding in taking and entering orders from the customer and in passing his instructions on to the workrooms.

In most cases the customer knows exactly what he wants, though he may not be familiar with the technical words to express his idea clearly and make the salesman or order clerk understand.

Naturally, it displeases a buyer to receive something different from what he expected and thought that he had ordered and explained to you.

This cost of misunderstanding is much greater than most printers realize, because there is no provision made in the cost system for showing it in the records; therefore, it finds its way into the spoilage account or to the column set apart for allowances and discounts, or sometimes into both.

The cost of misunderstanding goes into the spoilage account only when the dissatisfaction of the customer reaches that point where he insists upon the work being done over. It goes into the allowance column whenever the salesman or proprietor is able to persuade the customer to use the goods at a reduced price, and the balance is charged to that section of cost, and even then it sometimes slips over into the cost of selling. But this is not all the cost. There is nothing to show the cost of the time wasted in trying to make the job over in the proof because of the wrong or inadequate instructions to the composing room, nothing to show the cost of the office and sales time used in trying to persuade the customer to accept the job, and nothing to show for that greatest loss of all — the customer's confidence and good will.

What is the cause of this unwarranted cost? Why are not the customer's idea and desire properly passed on to the office and composing room and other departments?

There is just one answer to this. The salesmen and office people are entirely too confident that they know more than the customer as to what he wants, and so they do not take enough pains to verify their understanding of his desire and are too lazy to properly enter all the details of the job on the order form so that there will be no room for misunderstanding.

Only a short time ago we were called upon to arbitrate a dispute between a printer and his customer regarding such a misunderstanding. The standard cost system was used in this plant and there was an adequate order blank and job ticket to carry the instructions but the majority of the blanks on that ticket which might be considered as referring to that job were ignored — not even ticked to show that they had been seen and considered as not important. Beyond the size, number of pages, color of ink, weight of paper, and color of cover paper practically no instructions were given — not even the address to which the goods were to be delivered.

The customer had indicated a preference for a certain face of type which had appealed to his fancy in another job done for him by this printer, but it was not written in the instructions, and the foreman decided that the job would look well in Caslon, and had had it set in that letter. The customer had requested wide margins with a red line half an inch from the edge of the paper all around each page, but it was set in a wide measure that would not allow for the border without resetting. Without consulting the customer the job was printed on a larger size paper to give room for the line which he insisted on. He had requested that the heading on the first page be so set that when the circular was folded in three this heading would appear complete and alone on the upper third. This was entirely ignored, and as the proofs were shown on large sheets the customer did not note it in time to have it corrected.

The dispute occurred when the printer insisted on charging for alterations and the extra paper, after persuading the customer to accept the job. How would you have decided?

It may take more time to enter orders correctly and with full details, and it may require a little higher grade of salesman and order clerk to tactfully draw out the customer and get all the details of his proposed job, but it should be the inflexible rule that every blank on the order sheet should be properly and definitely filled out when the order is taken, or a note made that this detail will be supplied later, and the order should not go into the workrooms until all the details have been determined so that definite instructions can be given to the workmen in writing. It should be an inviolable rule that no verbal instructions be given with any job. If the salesman or order clerk is too busy to write them let him dictate the information to the stenographer and have it written out as a supplement to the job ticket and firmly attached with paste or glue — no pins.

When the order is entered it should be done so that a carbon duplicate is made and forwarded to the customer with a notification that unless he advises of any errors or changes within a specified time he will be charged with the cost of making such changes at a rate proportional to the rest of the work.

This would drive away trade? No desirable customer would take offense at this palpable effort to help him get what he desires, and it would prevent the major part of the cost of misunderstanding and the driving away of customers because of failure to fulfill their wishes when they feel that they have plainly expressed them.

Of course, some ideas that buyers of printing have are impracticable, if not impossible, of being put into type and some are so indefinitely expressed that it is difficult to know just what is wanted.

Right here listen to the words of an expert sales manager to his force: "You must do more than influence the customer to put his name on the dotted line; you must find out just what he wants and that it is possible for us to give it to him and deliver the goods when and where he wants them. Unless you do this your work as a salesman is only half done."

If printers would just start an account headed the cost of misunderstanding, and faithfully and honestly charge to it all the cost incurred for that reason, the total would surprise them at the end of the year. It would surprise them so mightily that they would at once start something to prevent future misunderstandings as far as lies in human power.

In the case mentioned above it was found that the cost of this misunderstanding was just five per cent of the total profits for the year. Perhaps it would make a difference in the care you take to avoid these things if you looked upon them from their relation to the net profits of the business.

Collectanea Typographica

By HENRY LEWIS BULLEN

That thing which I understand by real art is the expression by man of his pleasure in labor. I do not believe he can be happy in his labor without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels.—William Morris.

* * * *

A Franklin Item

IN the biography of Franklin by *Collectanea* in the October issue of THE INLAND PRINTER a reference was made to the large sum paid in recent times for a copy of his pamphlet, "Dissertation on Liberty and Necessity, Pleasure and Pain," written and printed while he was a journeyman printer in London. The data was not accessible at the time of writing. The auction sale took place on June 6, 1913. The price paid was $5,025. In 1850 this identical copy was bought at auction for 62 cents; since then it had been sold at auction three times. Everything that Franklin's hands have touched is now very precious.

* * * *

Education of the Apprentice in 1834

THE first attempt to establish a school of printing was made in Washington, D. C., in 1834 by Duff Green, printer to Congress and proprietor and editor of the daily *United States Telegraph*.

Green issued a prospectus of "The Washington Institute," in which it is proposed to educate two hundred boys, between the ages of eleven and sixteen, who "will defray the expense of their education, board and clothing by laboring in a printing office." Each boy each secular day was to labor at printing eight hours, devote five hours to study and have eleven hours for refreshment (meal hours), recreation and sleep. The eight hours of labor were to be given in return for his board and clothing and education. Each student was to be presented with a Bible, which he was "to take as his guide and counsellor." It was to be part of his duties to peruse the life of Benjamin Franklin, in connection with which he was to be informed "that the highest honors which his country can bestow are open to his ambition," and "that the purpose of the Institute is to qualify him to fill them." A price was to be determined as covering the expense of education, board and clothing, and stints were to be fixed which would



Sir Samuel Egerton Brydges, born 1762, died 1837, owner of the famous private Lee Priory Press, in Kent, England, in which many books were printed in fine style at great expense just for fun and not for sale.

be equivalent in each week to those expenses. Anything a boy might earn above his stint, by speeding up or by working overtime, in excess of thirteen hours, was to be credited to the boy to form a fund to be paid to him when he became of age, *which fund was to be loaned to him at a reasonable rate of interest,* for the purpose of enabling him to enter upon business for himself, by starting a weekly newspaper in some newspaperless town. It was estimated, in this precious prospectus, that a boy entering at the age of eleven might have acquired at the age of twenty-one the sum of seven hundred and twenty-eight dollars, "A sum sufficient to set him up in business as an editor, a lawyer, a physician, or if he prefers to plant himself as an independent freeman, to purchase and stock a farm in the rich lands of the West." There was no provision made for pocket money or any other immediate remuneration during these years of servitude. Probably the boy's parents were expected to tip the boy. They were expected to pay for medical attendance, and if a boy was dismissed "on account of insubordination, misconduct or bad health," he was to be returned to his parents, carrying away with him, not any part of the loan fund, but "the spirit and feeling of a freeman, who will act as becomes an American citizen," for "the aim of this school is to so educate men, that they may have intelligence to think for themselves and independence to act up to the principles which their judgments have approved."

Each boy was to receive "instruction in the languages, arts and sciences, and all that he could learn at the best public institution within his reach," for which purpose "competent persons were to be employed," and for this and other benefits the full cost was to be paid by the labor of the boys, which was estimated to bring in annually $15,600 a year.

Green proposed to furnish the plant in which these boys were to receive instruction. He owned a printing plant which he valued at $50,000. He published a daily newspaper, a magazine of polite literature, the *Medical Register* and the *Jurist*. He estimated that two hundred boys, with a few instructors in printing, could print these publications, as well as help on the printing for Congress and all other printing then done in Washington (there being in that city at that time only two hundred journeymen printers), pointing out that "the wages for journeymen are from $9 to $15 a week, while the expense of a (non-wage receiving) student would be about $4 a week — upon an average the relative labor cost is as $1 to 66⅔ cents." To purchase land and buildings to house these boys, $30,000 was needed. Two hundred subscribers to Green's publications were expected to pay $150 each in advance and to accept as interest in perpetuity annual subscriptions to the three publications, which at $30 per

annum for the three would repay the donating subscribers twenty per cent interest.

As the students reached the age of twenty-one they were expected to take themselves and their loan (to be repaid in instalments) and their fund of exalted citizenship and scholarship to the "rich lands of the West," leaving Washington's typographical requirements to be furnished by a new band of ardent juveniles. Strange to say this impudent "gold brick" proposition gained the approval and support of several other master printers, but the adult working printers of the United States, under the leadership of Columbia Typographical Society, and the aid of congressmen opposed politically to Green, defeated whatever prospects this scheme of vocational training, with added profits to the employers, might have had, the journeymen printers being apparently oblivious to its moral grandeur. This was, however, the beginning of the employment of boy labor in the printing industry, a practice which disgraced the master printers as a body for many years. *Collectanea* remembers many printing offices "manned" by boys, who as quickly as they began to earn and demand half the pay of a journeyman, were discharged into the ranks of the half taught incompetents who owed their unfortunate status to the callous selfishness of their first employers.

Duff Green, when he issued this impudent proposal, was making a fortune from government printing contracts awarded to him in payment for the use of his influence in his various periodicals. Born in 1791, in Kentucky, he served as a soldier in the war of 1812, became a colonel of militia, an editor, proprietor of a line of stage coaches, and practiced law. He arrived in Washington in 1825 and purchased the *United States Telegraph,* which he used entirely for partizan purposes.

Since Duff Green's time there have been schools of printing started in the interest of cheap or of non-union labor, each adding to the ranks of the incompetent. No vocational school of any sort can be effective unless it is operated primarily in the interest of the boys.

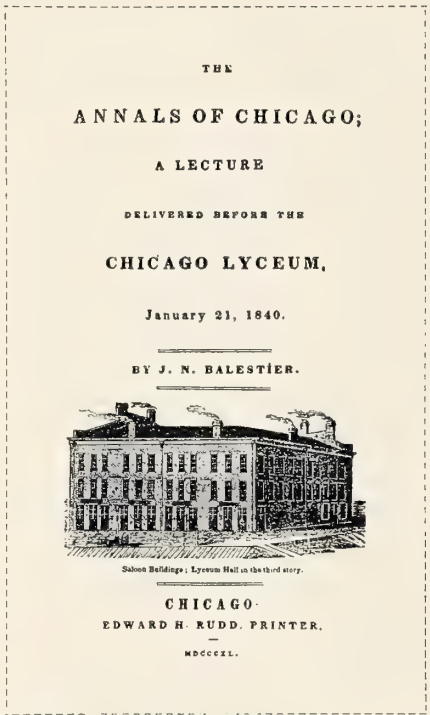
* * * *

Don't Stop

When some one stops advertising, some one stops buying. When some one stops buying, some one stops selling. When some one stops selling, some one stops making. When some one stops making, some one stops earning. When some one stops earning, some one stops buying. Keep the printing presses going.— *Parry's Pickings.*

A Suggestion to Ambitious Young Printers

WHEREVER you may be, send for the prospectus of the Melton School of Printing, 1923 Main street, Dallas, Texas, founded by W. F. Melton. Mr. Melton's method is intensive instruction by correspondence with his students, each lesson based upon a composition done or submitted by the student. It is a plan often pondered by *Collectanea,* and has immeasurable possibilities. Mr. Melton is a successful master printer, whose good typography has had national recognition.



THE

ANNALS OF CHICAGO;

A LECTURE

DELIVERED BEFORE THE

CHICAGO LYCEUM,

January 21, 1840.

BY J. N. BALESTIER.

Saloon Buildings; Lyceum Hall in the third story.

CHICAGO:
EDWARD H. RUDD, PRINTER.

MDCCCXL.

A Chicago title page of 1840, with view of the Saloon Buildings, in which Lyceum Hall was housed in the third story. How many printers remember this building?

* * * *

Services That Are Permanently Valuable

He who calls in the aid of an equal understanding doubles his own; and he who profits by a superior understanding raises his power and increases his influence.— *Burke.*

WISE men endeavor to associate with wiser men and do not neglect to associate with the wisdom of the ages through books. The printing houses are well supplied by smart men, pushing men, keep the pot boiling men, but at the end of each year the marvelous thing is how little these men have to the credit side of actual achievement in improving the reputation of a house. They hold down jobs which would have been equally well taken care of by another recruit from the army of the flashy, superficial and unthorough. Let each man take an account of his work year by year and ascertain whether or not he has achieved anything of permanent value that may go on profitably if he were removed. In the lives of most smart men, the answer will be adverse.

* * * *

THE commonest form of advertising is by the store sign. Signs usually establish the status of a store. Unless you are a cheap man, you will avoid the store with a crudely lettered sign and will search for a store with good lettering on the sign. Reader, ask yourself if signs haven't kept you out of many stores and urged you into other stores. And in a more decisive way the buying public is influenced against an article by crudely devised advertisements or by expensive, vulgarly composed, overdecorated advertisements. Much of the most expensive printing is so poorly composed that it dissuades rather than persuades. So, again, the store or theater that is plastered lavishly with glaring expensive signs is the one which sensible persons avoid.

* * * *

ADVERTISING is increasing tremendously in volume. Therefore, to be noticed, advertising must be increasingly better in quality. A man who may be a notable in a small city may be obscure in a great city. To be notable among a hundred thousand advertisements requires a better effort than to be notable among five thousand.

* * * *

THERE could be no greater proof of the effectiveness of direct by mail advertising than the fact that some of the most prominent newspaper and magazine publishers, in endeavoring to increase the number of their advertisers, constantly make use of direct by mail advertising methods.— *Graphica.*

* * * *

We collect printer's autograph letters, as others collect the autograph letters of crowned heads, and we find the printer's letters much more entertaining. A crowned head is usually an accident. A notable printer is in a profession which makes him, perforce, a benefactor.

* * * *

The day of the typographic artist is coming. Pretty soon his work will be the only thing that anybody can afford to buy.—*The Informant.*

* * * *

The first advertisements of coffee (May, 1657) and of chocolate (June, 1657) appeared in the *Public Adviser* of London.

* * * *

If you are a master salesman, a printer can increase your power a thousand fold.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Grammar Questioned

G. H. L., Waterloo, Iowa, asks: "Will you kindly tell me what, in your opinion, is wrong with the sentence quoted below, and how it should be rewritten to be grammatically correct? 'The public has taken to it the instant a distribution center was established.'"

Answer.— The sentence does not violate any generally accepted rule of grammar as quoted, and therefore needs no change to make it grammatically correct, in my opinion, although in my writing I would say that the public have, not has. Grammar makes a collective noun take a singular or a plural verb, depending on whether its idea is of an aggregate unit or of individual members of that unit, and in this case my notion would be of individuals. But many other persons insist upon unity, and no one can reasonably say they are wrong. So I should leave it as written. "Taken to it" is slightly inelegant, but that is also a matter of personal choice. It says plainly what is meant, and if any one chooses that way to say it, why object? "The instant" is not literally true, but is not an expression to be utterly condemned. Agreement in tense would be a little better preserved by saying "has been established." I should not as a proofreader suggest any change in the sentence, though I probably should write the same intended meaning differently, as, for instance, "The public have bought largely wherever a distribution center has been established," but I might write it as quoted in the letter.

Another Collective Noun

A. L., San Francisco, California, writes: "We would like to have your opinion as to the grammatical correctness of the following two forms: 'The family of the late John Smith acknowledges with grateful appreciation your kind expression of sympathy.' 'The family of the late Dr. John Jones acknowledge with grateful appreciation your kind expression of sympathy.' The question is regarding the word acknowledge or acknowledges."

Answer.— The answer to G. H. L., while dealing with a broader subject, includes an opinion equally pertinent to this. We shall let that stand for both.

Unsettled Use of Article

C. B., Canaan, New York, asks: "Will you please set me aright as to the following sentence? 'Blank won a harmonica also.' Should not an be used before harmonica, as it has a better euphonetic sound than a?"

Answer.— Usage is unsettled now, and always was, though for a long time nearly everybody said and wrote such words as harmonica with an before them. The Oxford English Dictionary said, in 1888: "The present rule is to use an before a vowel sound, a before a consonant sound. But in unaccented syllables many, perhaps most, writers still retain an before sounded *h*, . . . as an historian, . . . though this is all but obsolete in speech, and in writing a becomes increasingly common in this position." Of course harmonica is just like historian. Dr. J. A. H. Murray probably wrote what I have quoted; at any rate he sanctioned it editorially. It is as true today as in 1888, except that the shorter article has since increased in favor. In the letter a "euphonetic sound" is mentioned. Our language has no such word as euphonetic, and if the word were good it would not be well to use it so, for it would itself contain the idea of sound, just as magnanimity contains that of mind. What the letter intends is that an harmonica is more euphonious; but even that is a statement with which many, probably a majority, would not agree, since they insist on saying a harmonica and the like, not an harmonica. As things are now, no one is justified in saying that any one makes any such expression wrong as a matter of common usage. The only wrong possible is in making one say it otherwise than he deliberately chooses. A printer's proper practice is to follow copy.

Preferred Division of a Word

J. A. A., San Francisco, California, writes: "Have been reading your column for some time and think it quite educational for printers in general. I have had considerable discussion on the correct division of the word evening, meaning the latter part of the day. A great many proofreaders maintain it should be divided even-ing, and, in fact, all four dailies in 'Frisco divide it that way. I claim there are two different words, one meaning to even up anything, which should be divided even-ing, and the other the latter part of the day, which should be divided eve-ning. Your opinion on this matter will be greatly appreciated."

Answer.— Opinion and practice have always been divided in the case of the word in question, and I suppose the old-time treatment of it as three syllables will long retain support by some people, although the word is now treated as two syllables — eve and ning — by all the current dictionaries, which divide it as eve-ning. Webster's Unabridged and Worcester both gave even-ing and the Webster's International also retained it. I presume that is the main cause of the practice noted in the San Francisco papers. Various other disagreements have been kept in the same way. My opinion on the case in question is that the word asked about should be divided eve-ning, but that in reading proofs in an office, especially on work done on slug machines, I should leave it as set, unless it appeared differently in two places near each other. However, this would depend on the wish of the employer. One strong reason for preferring eve-ning would be distinction from even-ing, the act of making (things) even. But we should always remember that employers seldom desire expensive niceness in such matters, and that authors usually do not bother much about the division of words.

IMPROVED GRAMMAR

T. I. S. wants to know how to keep the rising generation from saying "I seen" so extensively. Get them to say "I lamped."— *St. Louis Globe-Democrat.*

TRAVELING THROUGH THE PAPER MILLS OF EUROPE

Miss Helen U. Kiely, Expert Analyst of the American Writing Paper Company, Talks Interestingly of Her Experiences Abroad.

EUROPE is now struggling through the aftermath of war in the throes of poverty, with plucky Belgium fast recovering. Paper manufacturing in Western Europe has made little or no headway during the last seven years, and has little of the progressive element so pronounced in America; the European factory worker is an artist, but not a big producer." These are some of the interesting statements brought forth in an interview by Miss Helen U. Kiely, in charge of the testing laboratory of the American Writing Paper Company, at Holyoke, Massachusetts, who recently returned to her duties after a four months' tour of Europe. Among the countries which she visited are England, France, Germany, Holland, Belgium and Denmark. Miss Kiely apparently combined with her vacation an insatiable curiosity to learn all she could about paper trade conditions in all the countries she visited, and to hear from her own lips the story of her travels is more than a technical education. Besides visiting the battlefields in France, Miss Kiely combined much other sightseeing with a study of existing European paper manufacturing and technological conditions and has brought back a fund of information that will not only interest American paper men but will no doubt appeal to the average reader who likes to learn of European manufacturing methods. She was accompanied throughout her travels by a young woman friend. Between them they possessed a knowledge of French, German and Danish, which languages they found of value in traveling through countries where English is not spoken. "It was only in the smaller towns that we found occasion to use these languages. In the cities one always meets somebody who can speak English; so that we had no trouble in expressing our wants or securing the information we desired," said Miss Kiely.

"We left New York on the Holland-American liner Nieu Amsterdam, June 1, arriving a few days later at Boulogne-sur-mer, France, after a very pleasant voyage, and went direct to Paris. Here we made our headquarters for fourteen days, taking daily trips to points of interest. Through M. Hery, editor of *Le Papier,* the principal technical paper journal of France, we secured letters of introduction which gave us entrée to the two largest paper mills near Paris — the Papeterie de la Seine and the Papeterie de Nauterre. The former is a coarse mill and produces a quantity of news print. The second mill, which has earned a reputation of producing some of the finest papers in the world, appealed to me intensely and I spent many hours conversing with its officials and witnessing the operations they conducted.

"The mills of the Papeterie de Nauterre are built entirely of cement, and one is especially impressed by the cleanliness both inside and outside the buildings. American paper mills might emulate with profit the example set in this respect not only by these French mills but by all the paper mills throughout Europe. Surrounding many of the paper mills are most exquisite lawns, shrubbery and flower gardens, which pleasantly relieve the drabness we Americans have always associated with our own factories. It is the custom of the Continent for the superintendent of the mill to live on the mill grounds, and there is no real manufacturing atmosphere in the small towns or villages where the paper mills are located.

"The Papeterie de Nauterre has two mills, one devoted entirely to the manufacture of coarse papers, such as cheap writings, book papers, etc. The other mill, of newer construction, makes chiefly light weight papers such as bible, cigarette and condenser. The machine making these light weight papers is similar to those used in American fine paper mills and it is run at a very low speed. I was, however, impressed with the very high quality of the raw material used in making these light weight papers. Linen, ramie and very high grades of hemp are used exclusively. The extreme care taken by each individual worker in the mill was very noticeable, each one taking much pride in perfecting his own share of the operation before submitting it to the next worker.

"Mr. LaRoche, the owner of these mills, said it was comparatively simple to make cheap papers, but the Papeterie de Nauterre aimed to make the best sheet available, and that



Miss Helen U. Kiely.

depended on quality of raw material used and on the care given by each individual. Each process takes much time and can not be hurried in any way. Very small beaters of the Hollander type are used and the stock is beaten at a very high consistency — about twelve per cent — for over thirteen hours. There is a small laboratory in this mill where one chemist does the regular mill control work, such as analysis of bleach liquors (which, by the way, are made here), alum, rosin, color, etc. He also tests the finished papers for weight, ash, and pin holes.

"Around Grenoble, in Southern France, are located most of the paper mills of France. I looked forward with unusual pleasure to my visit there for, besides the paper mills, I had for a long time heard of the Grenoble School of Paper Making, which is run in connection with the university, and I wanted to see it.

"The work of the Grenoble School is very similar to the work done at the laboratory of the American Writing Paper Company. The students take a course in papermaking just as they might take a course in economics or history. They learn about the preparation of the raw materials, the papermaking equipment, the actual running of a paper machine, and finally the testing of the finished product. The equipment of the school is very meager and old fashioned. The school has

one paper machine about twenty-four inches wide, one 100 pound beater and a digester.

"The day of my visit there the students were engaged in determining the cellulose yield from dried leaves. The director told me they were glad to undertake any such problems that any one might care to send in to them. There did not seem to prevail in the school the spirit of original research which I had expected to find; rather was the attention of the students focused on the methods already in use.

"While at Grenoble I took the opportunity of calling at the works of Neyert & Berylier, probably the largest makers of paper machinery in France. I found that, through lack of business, the factories were shut down. Some of the engineers were busily engaged, however, in studies and experiments to improve beating engines and methods of beating.

"At Nancy it was my privilege to be escorted through the mills of Papeterie Bergés, a huge plant which shelters twelve machines devoted to the manufacture of cheaper grades of paper — books, boards, bristols, etc. The mill is situated on a mountain side and as the owners enlarge their mill with the development of business an excavation is made in the mountain to provide a site for the new addition. The mountain was being blasted away when I was there, and a new sulphite mill was in process of construction. They were expecting to make over sixty tons of sulphite and sixty tons of ground wood a day — actually more than the mills of the company can consume. The pulp is pumped directly to the beaters and in some cases directly to the chest.

"At these mills I was shown the first hydraulic press for ground wood which was ever built. It was invented here. Two savealls, in which the waste sediment from the machines is pumped, are employed there and enough waste is saved almost to run the board machine.

"The firm has a good laboratory and employs four chemists, who are keenly interested in the mill control work of the plant, such as the control of sulphite liquors with a view of eliminating waste, in the testing of weight and ash of paper, and in analysis of alum, rosin, bleach and the like. No attempt has ever been made by the concern to standardize its products. It makes single ream orders, and the customer may have any color or any size that he desires. All paper is sold in sheets, never in rolls. These expensive methods of manufacturing seem hardly in keeping with the other economies noted.

"The exclusive use of concrete and cement in this mill is in decided contrast to some of our American mills. There I found a unique receptacle for the storage of excess ground wood. Instead of running this over a wet machine it is pumped in sludge form into a dark hollow cave dug out of the rock. Here the excess material can be drawn from when needed. It keeps free from mildew and decay for years.

"One thing I noticed in all the mills of the Continent is the absence of medium grade writing or bond papers, which are so popular in America. The paper made is apparently either of very good quality or of very poor quality. There are no loft dried papers. Most of the paper I saw made was just machine dried, but I understand that air driers are used in many mills. The appearance and color of the paper are very good, and the notable strength of material used compensates partially for the lack of tub sizing. The physical tests on these papers would not rate so high as our good grade loft dried papers, however.

"Here photographic paper is made on a very old machine which, excepting for its granite press rolls, said to give excellent results, has not been changed for years. The water used in these mills is excellent, and the reason given for the good color of the paper was that only very small amounts of color are used.

"These mills are surrounded by a small, old fashioned village. Almost every inhabitant works in the mill. The workers toil for ten hours a day and contentedly go through their labors. They know nothing of the movies or theaters which take up so much of the time and money of the American workers. They live very simply and their only interest is their work.

"I went to Voiron with the hope of going through the Navarre mills, but found them closed to visitors. There is an excellent laboratory in connection with this mill, and before a new process or equipment is put into the mill it is tried out in this laboratory. I understand that even paper is made experimentally on a small machine before it is made in the mill."

Miss Kiely, having finished the mill visitations in France, then turned toward Germany, but found it much more difficult to gain admission to the paper mills there. The Germans are not anxious to have foreigners witness their operations and methods. Her first acquaintance with the German paper industry began at Dahlen, near Berlin, which is the seat of the famous government paper testing laboratories. She obtained permission to visit these laboratories through the mediation of the Spanish consul. To continue in the lady's own words:

"The German laboratories at Dahlen are very similar to our Government laboratories in Washington. The buildings are beautiful and very well kept. There are at least five separate departments engaged in testing and standardizing the materials used by the government. Naturally I was particularly interested in the paper testing and materials testing departments.

"In the paper testing laboratory I was considerably impressed with the personnel. There must have been about twenty doctors of science engaged in comparatively simple methods for testing paper. I understand that many of these men have been engaged in this sort of work for over twenty-five years. One can not help but admire their patience, although they show little initiative, and most of them have fallen into a rut which they will probably never leave. The physical testing equipment is very good and the humidity control almost perfect. No pulp tests for strength, color or dirt are made in Germany. Pulps are tested for moisture only. The laboratory has several small digesters and two small beaters, but the experimental equipment is not nearly so complete as that of the department of technical control of the American Writing Paper Company, and certainly the nature of the work conducted in the latter laboratory is far in advance of the German paper laboratories.

"I called upon both the secretary of the pulp association of Germany and the secretary of the paper association, but these men informed me that they thought it would be almost impossible to obtain admission into any of the fine mills, which were running only about twenty per cent of normal, and foreigners were refused admission to all German industries. They said that very little had been done in the way of development during and since the war, also that the Germans had very little money to spend on improvements, consequently nearly all buildings and equipment were in need of repair.

"Not able to secure entrance into any of the fine mills of Germany, I contented myself by visiting some of the coarse mills. At Flensburg I saw a machine making news print. The Germans thought its output of 650 feet a minute was a very high production.

"German papermakers use ground wood in every paper, so it is natural to find that almost every paper mill has its own pulp mill for grinding. They screen their ground wood much finer than do the Americans, a reason why one can't see the shives in their paper.

"At Darmstadt I found a good paper laboratory, but, unfortunately, it was closed. Its equipment is similar to that at Grenoble in France. At the Universities of Hamburg, Hanover and Rostock, which I visited, are splendid chemical laboratories, though these are of a type inferior to that which I had been led to expect. The students are taught to use very

inferior equipment, yet they obtain excellent results. The time element is not considered.

" Germany's manufacturing is seriously handicapped by a shortage of coal, and last summer, due to the heat and long drought, a scarcity of water greatly militated against paper production.

" In Germany, as in other European countries, papermaking is looked upon as a career rather than as a mere means of earning one's subsistence. The worker in the European paper mill becomes exceptionally proficient. He serves a longer apprenticeship than does the American worker. The mills in Germany are substantially built — apparently they are intended to last for all time.

" I spent two weeks in Denmark, but devoted only a small portion of that time to investigation of Danish papermaking. At Copenhagen is located the large concern, known as the United Paper Mills, which holds a position of prestige in Northern Europe similar to that of the American Writing Paper Company in the United States. However, the Danish concern is faring rather badly. At the time of my visit its mills were running only ten per cent of their capacity. There is a laboratory here, but work in it has been very meager for the last few years. A movement for standardization, especially with stress on grades and sizes of paper, began in 1913, but, like many other progressive movements in Europe, was dropped during the war. My opinion is that the war has been the means of retarding Europe's industrial development for at least a decade.

" Holland, the country next visited, has no particularly outstanding feature to offer in paper manufacture. A few hand made papers are made of a superior quality, however. I spent much of my time in this country in the interesting pastime of sightseeing.

" Appeldorn is the paper center of Holland and I visited one of the large pulp and paper mills there. The machines in use here are old fashioned. All the paper is machine dried. There is no attempt at laboratory control in the paper mills throughout Holland. I was very pleased, however, to visit the University of Hilverson, which has a laboratory quite equal to any in our own country.

" Belgium came next in my European itinerary. There is little paper manufacturing there, so during the five days spent in that little kingdom I devoted myself to enjoying the beautiful art and architecture of Antwerp and Brussels.

" My first contact with British papermaking was made with the Empire State Mill, which manufactures the paper used for the big London *Daily Mail*. After five years or more of comparative quiescence, the mill is responding to a modern spirit of development. New buildings are being erected. Among the improvements are two cement beaters, while the vibrating screens are being supplanted with the Wandel rotary screen. This mill has hitherto used large quantities of esparto, but the use of this material has been discontinued and a cheaper pulp substituted. The mill has tried cotton linters, but did not find them satisfactory on account of dirt and shortness of the fibers.

" The manager of the Empire State Mill, with whom I had a long conversation, is Dr. Arthur Baker, England's leading paper technologist. He is also president of the recently formed British Paper Technical Association, which has already begun to follow a progressive program founded upon the ideals of the American body, specializing particularly in standardization of weights and sizes. Dr. Baker spoke very highly of the American association, and admitted that the British body had much to learn from us. ' The Americans,' he claimed, ' are ahead. They are more ready than we conservative British to seize upon new ideas in papermaking. Along lines of greater production American paper manufacturing has progressed far ahead of the English.'

" Dr. Baker, however, called my attention to one superior advantage of finishing which his mill possessed in the use of staggered bearings for calender rolls, and recommended that American papermakers would do well to place them in their own mills.

" An American machine is running at the Empire State Mill. For a while after its erection it was operated by an American. In connection with the mill is a fine laboratory.

" My next visit took me to the mills of J. B. Green, at Maidstone, which have a reputation the world over for their exceptional quality of hand made papers. These have been made here continuously since the year 1810. I was surprised to learn that the equipment is practically the same as that installed 111 years ago, even to the old water wheel. The latter, however, is now supplemented with electric power.

" Only four tons of paper are produced each week, among which is a quantity of bank note paper, heavy ledgers, etching papers and imitation parchment. Recently the mill has been making a hand made filter paper. White rags are used exclusively. There are five vats in the mill, and five men are constantly kept dipping, while five are employed in couching. Not a few of the employees have worked there more than forty-five years. Each boy on entering the mill serves a long apprenticeship and works his way up by slow degrees. Though the workers are imbued with the ideals of quality, and personify care and skill, their work is very carefully inspected. Finished sheets are sorted three times before they are released for shipment.

" During my short stay in England I was fortunate enough to secure an interview with Dr. Cross, of the Cross and Bevan paper laboratories, which have devoted themselves assiduously to research in cellulose. I had been warned that Dr. Cross was a difficult man to approach, yet I found him not only courteous and of a very kindly disposition, but quite ready to discuss laboratory work.

" I was escorted through the concern's laboratory, but I do not think that this or the laboratory of Sindall and Bacon's, another famous English concern of chemical engineers and analysts, which I next visited, is as modern in equipment or methods as the American laboratories are. This statement is not intended to disparage the work of the British laboratories, for I believe they are accomplishing very effective results.

" After a pleasant nine day voyage on the Empress of India I arrived in New York safely and happy to be here again. After all, you know, there is no place like home."

SOMETHING FOR ADVERTISERS TO THINK ABOUT

I read this morning two newspapers, each complete enough as to news, but one far more entertainingly written than the other. The more entertaining paper also happens to carry less advertising — because it has less circulation and the advertisers think, presumably, that its rates are less of a bargain. But here is what I noticed:

It took me longer to read the more entertaining paper. Instead of just glancing at the headlines, I read many of the items clear through. Several of them were worth while, apart from the news, just for the clever way in which they were written. The longer it took me to finish a page of the paper, the more my eye chanced to fall upon the advertisements that page contained. This was all the more true because each page contained only a few advertisements in comparison with its more prosperous competitor.

It seems to me, therefore, that the advertisements in the more entertaining paper ought to bring better results for each thousand of circulation. At any rate, isn't this something for advertisers to think about? — *Fred C. Kelly, in The Nation's Business.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Psychological Research in the Printing Industry

To the Editor: DENVER, COLORADO.

May I inquire if you have any knowledge of any college, society or individual that is doing any research work along psychological lines in the printing industry? The writer is a pressman and foreman. I have taken special pains to observe conditions as they are in quite a few pressrooms in this and other western cities in the last few years, and I have come to the conclusion that the general trend of the industry has been to install modern machinery and let that go as the last word in efficiency, so far as the pressroom is concerned. I can not agree with this view from my own personal experience. Some of the things which happen in the daily routine of the average office are amazing when looked at face to face.

Some few weeks ago I listened to a lecture on business and efficiency psychology by Professor Phillips, of Denver University, in which he made the statement that in the readjustment that was at hand one of two things had to happen in industry, either lower wages or greater efficiency. As applying to the readjustment in our business, I take the position that if the craftsmen would honestly take up the subject of efficiency there would not be need of very great readjustment of wages and all parties concerned would be satisfied. I also know what I am getting into when I start a conversation on efficiency with the average craftsman. R. C. CROES.

EDITOR'S NOTE.— If any of our readers have knowledge of psychological research work being done in connection with the printing industry, we shall greatly appreciate receiving the information.

Letters We Appreciate

To the Editor: INDIANAPOLIS, INDIANA.

There must be a time in the career of every one who really enjoys his work as a printer when he begins to wonder just how his work compares with that of others who are engaged in the same calling.

Through THE INLAND PRINTER I have watched for the past eight years the work of the country's best typographers. I feel that your publication has afforded me a liberal education along the lines of typography and the kindred arts, and I now take the liberty of asking you to further assist me by "marking my papers" as it were — telling me through your department of criticism just how much of value I have learned by observation and application.

I hope you may be able to pass judgment in an early issue, and in closing I wish you a very merry Christmas and a happy and most prosperous New Year. ROY A. SCHMALHOLZ.

To the Editor: THRAPSTON, ENGLAND.

We thank you for your kind criticism of our work in the June issue, and for the extra copies you have sent us of July and August, which we shall make use of to introduce THE INLAND to other printers.

We have kept fairly well employed during the slump, and though we lost a large proportion of the regular work of our old customers during the bad last year, we were able by advertising and hard work to make up the deficiency by work from entirely new customers, amounting to eighteen per cent of our total turnover, which is not bad, we think, for such a time. As business generally is improving, we are getting quite busy.

It is interesting to notice how prospects receive what some of them call the "American style" of display. Many reject it altogether, and some of our country customers are quite disappointed at our "plain, ordinary" type and arrangement. Others take it for granted that we shall do the usual atrocities, but when we reset their work in modern style they are quite pleased, and many of the best business men are much farther advanced than the average printer.

We are not at all convinced that good printing *pays* best yet, but it will do, and we are looking to the future.

Our *Vase No. Eight* will be published in a few weeks, we *hope*. Yes, we know we ought to be certain that it does appear on a given date, and we are gradually approaching your standard in that respect.

As in other things we follow THE INLAND PRINTER — afar off.

VASE PRESS, LTD.,
E. Symes Bond, Managing Director.

To the Editor: CHICAGO, ILLINOIS.

Always glad to mail our check for INLAND PRINTER renewal. It is a recognized fact that no printer can get along with modern methods unless he is a true lover of THE INLAND PRINTER. COLONIAL PRESS, *N. A. Dohmen.*

Making Fun of Long Words

To the Editor: ST. LOUIS, MISSOURI.

In the Machine Composition department in your December issue its conductor brings up a German word, said to be of new coinage, namely "Bezüglichkeitsanschauungsgesetz," which he claims means "relativity" (by which Professor Einstein became famous).

Unfortunately, for accuracy's sake, your writer in using it neglected to place the dots over the umlaut ü (see the word above), and then he is at fault in giving it the meaning he gives it. Bisecting the word, "Bezüglichkeit" means relativity, "anschauung" means view or aspect, and "gesetz" means law; hence "Bezüglichkeitsanschauungsgesetz" should mean the law or order of judging or viewing relativity. I feel safe in saying that the German purists do not propose to use the word to mean simply "relativität" (relativity).

N. J. WERNER.

EDITOR'S NOTE.— "For accuracy's sake" we must state that the fault does not lie with the editor of our Machine Composition department. The note to which our correspondent refers was merely a comment on information coming to us through a newspaper article, and it was so stated in the note.

A PRINT SHOP WHERE ORDER REIGNS SUPREME

BY BOB WHITE

ALTHOUGH the days of the tramp printer are no more, still his place has been filled by the tourist, who, well dressed and prosperous, travels the country from end to end, seemingly looking for the place that will suit him. Perhaps he will remain a week, or maybe longer — it all depends on the atmosphere of the office where he is employed. If the town doesn't suit him, it will be his first excuse to grumble; if the foreman is one of those hard boiled, unreasonable fellows, always pointing out failures and telling a man what he doesn't know, it is most certain the tourist's stay will be very brief. Then there are others who have never had the good fortune to work in a place where cleanliness and tidiness are the prime essentials. Then again there is the shop that is not fully equipped, where there is a little of everything but not much of anything, thus handicapping him in doing good work. Perhaps he has struck a shop where the floors are never swept, where you can do just as you please, no matter how much you upset things, just so you get the job out, even picking live forms or pulling leads — it's all right, go ahead, just so you get the job out, eh?

Such conditions are enough to disgust any decent printer, one who takes pride in his work and believes in getting it out without having to resort to unnatural methods. It's no wonder he quits, wandering on, hoping, still hoping for better things. Thus it has been with the writer. Although he has worked in some very good shops where there was plenty of material, and where discipline was good, and where good work was appreciated, still he was not contented, believing there was a better place, where things had to be kept in first class shape, where you had the choice of helping to keep things tidy or taking your pay check. All this is what made me a tourist printer.

However, when I entered the employ of The A. L. Scoville Press, of Ogden, Utah, I realized I had found what I had been looking for all these years. One is favorably impressed even before entering the place, as the building, although not one of the largest in the city, is the finest, architecturally, of any of its size. The grounds are kept surprisingly clean, and trees and plants and well kept lawns give the place an imposing appearance. Large flower beds decorating the grounds during the summer months are given special attention. No one would take the place for a printing establishment, and I am told that on many occasions it has been mistaken for the city library. No one would think he was in a printing establishment until he reaches the composing room or hears the sound of the presses.

On the ground floor samples of work are kept under glass, neatly arranged at one side of the office, while on the other side there are boxes filled with other samples of work, all boxes being arranged alphabetically, telling just what kind of work each contains. Here are also the general offices where a force of clerks is kept constantly busy handling the business of the place.

On the second floor one enters what is known as the " Caxton Room." Here the first thing that attracts the visitor's attention is a large oil painting of Caxton scanning his first proof. This picture is about 10 by 15 feet, and is strikingly lifelike. From this picture the words " Signe of the Chimes," used as the company's motto, derive additional significance, because, when Caxton formally introduced the art of printing into England, the bells rang out telling the broad land of the new era. Thus Scoville Press and " Signe of the Chimes " are synonymous. Solid oak furniture in keeping with the color scheme of the room is cozily arranged, and text books on printing and the kindred arts are to be found on the shelves at one side of the room. Here, too, are the company's artists, who work behind a neat partition. Mr. Scoville's private office and library are also on this floor.

While you stand here looking at these things and wondering at the beauty and harmony of it all there comes to your ears the familiar hum of the printing press, and it is not until then you realize you are in a printing plant.

The composing room is well nigh perfect. I never knew until I came here that one so perfectly arranged ever existed. You don't see dead jobs standing around on the imposing stones, nor do you see a live one. And you wonder. Inquiry brings out the fact that all jobs, both dead and alive, are put away on galleys, and when you want to find a certain job all you have to do is to look on the job ticket.

When the compositor has a job that needs an ornament, instead of looking through several cases for the one in particular all he need do is to look through a little book which tells him in just what case to find it and in what space it will be found. This alone saves lots of time and vexation. In case the ornament has been taken from the space where it belongs and is standing in some other job, all the compositor need do is to look through the list of dead jobs kept in the foreman's desk, when he will be sure to find it. Thus the missing ornament will be found without asking every man in the shop if he knows where it is, which is the general way of doing things in places where system is the last thing that enters the foreman's mind. This same method is employed in keeping track of all engravings and electrotypes.

It is said that the Scoville Press has the finest assortment of ornaments in the country, and well it can, for, in all my experience as a printer, I have yet to see anything better. Many of these ornaments have been imported from European countries.

Each man in the composing room vies with the other in keeping the place as neat and attractive as it can possibly be made. Not a scrap of paper is ever found on the floor, and it is a bad break to pass by a letter or a lead on the floor without picking it up.

Every job turned out is subjected to Mr. Scoville's criticism. If it is a good job you will be complimented; if it has its faults, they will be pointed out to you, and you will be told, firmly, but gently, just where the fault lies with it.

In case a proof is sent out which does not suit the customer's ideas, even after the compositor has done his best, and it comes back full of faults (in the mind of the customer) it is reset to suit him, and the foreman never has a word to say.

The pressroom and the bindery are also on this floor, each in charge of a competent head. Here, as elsewhere, everything is kept in perfect order, and everything is carried on without the general confusion of other places I have been in.

Until lately the huge lithograph press was also on this floor, but the increasing business necessitated its removal to the ground floor. The Scoville Press enjoys the distinction of turning out the finest lithograph work west of the Mississippi. The press is seldom stopped more than long enough to change work, and is often kept going day and night. The amount of work turned out by this department can easily be imagined when you consider that the place handles work from many of the adjoining states.

The whole plant, from the designing clear on through the equipment and general planning of the interior, is the work of Mr. Scoville, who after several years at the case arose from the ranks and is today considered one of the West's foremost master printers. System, first, last and always, is a prime factor in the working of the Scoville Press. Mr. Scoville insists upon it, and the rule is strictly adhered to by every one in the establishment. And it is needless to say that every one is proud of being a Scoville coworker.

THE LONG PRICE LIST

Its Impotency and Destructive Nature as a Medium for Pricing Paper Merchandise

EDITOR'S NOTE.— The following matter constitutes Bulletin No. A 7, issued by The National Paper Trade Association, from its offices at 41 Park Row, New York. It is printed here by request, in order that the attitude of the papermakers on this important subject may be clearly understood.

THE agitation over this subject organized and promoted throughout the whole country by the United Typothetæ of America has assumed an aspect that demands attention and serious consideration by every one interested in any department of the paper and printing industries and allied trades. In April, 1921, the United Typothetæ of America in a formal resolution laid this question before The National Paper Trade Association at its annual meeting in New York city, which resolution recommended the adoption nationally by the paper merchants of the long price list on January 1, 1922. The National Paper Trade Association unanimously passed the following resolution:

RESOLVED, THAT The National Paper Trade Association, after the most careful study of the matter of the long price list, is of the opinion such a method of pricing would not be practical in the merchandising of paper and would not be of benefit to the printing fraternity, and that this association hereby goes on record as opposed to its adoption or use.

This definitely made the question a national issue, but instead of leaving it where it had been so formally placed, the United Typothetæ of America at once commenced to work on its local organizations, striving to bring pressure on the local paper merchants to accede to its wishes.

Subsequently, in October, 1921, at its annual convention in Toronto, the United Typothetæ of America by resolution repeated its recommendations and desires, and added the insistence that the long list be adopted on January 1, 1922.

In this last resolution, and in fact in all the arguments in support of the long price list, the particular point is made that the printer is a retailer of paper and, therefore, should be protected with a long price list.

First, let us affirm that the paper merchants of the United States will never accept the claim that the printer is a retailer of paper in any true sense of the word any more than a tailor is a retailer of cloth. Does the American Woolen Company issue a long price list to the public as a means of protecting the tailor? It does not. Any proper cost to the tailor, including service charges, in handling his cloths is included in the price of the finished product, that is, in this case, the suit of clothes, overcoat or other garment. If a printer were by any stretch of the imagination to be considered a retailer, and this unsound premise were to be accepted as a basis for argument, there would still be the soundest of reasons why the long price list should not be adopted.

It is interesting to note how some of the printers define their industry and the relation paper bears to it, when uninfluenced by the obsession for the long list. The following statement from one of the most representative and progressive printers in the United States will illustrate the point. This man said, and said truthfully, in the course of an address:

From the standpoint of the printer it is important that you should remember always the fact that paper is not a finished product. It is a raw material. It is one of the elements which he uses in creating the finished product. It is not a finished product, because in itself it has no practical value. It has not reached the point where it is ready for the use of the ultimate consumer. In that sense it must be classified as a raw product.

The problem of the salesman representing the paper jobber seems to me to be essentially a problem of *service*. We printers don't buy paper because we want paper. We buy it because we have to have it. Most of us don't buy until we actually need it. There are very few printers who buy paper and put it away in stock. During the war that custom was upset, owing to temporary conditions, but ordinarily paper is not sold to the printer because he wants paper, but because he must have it. It is an essential in his industry. Therefore the problem of the salesman is less to sell paper to the printer (because the printer will buy it without being made to) than to give the printer the service along several easily definable lines.

What the commercial printer is really seeking is sound and wholesome conditions in his industry and that order of protection to his interests that will promote his progress and welfare, and no sane paper merchant will deny his right to all reasonable insurance and safeguards. Then why should the printer insist that a long list method of pricing, which is unsound, unethical and in its operation sure to prove impractical and even iniquitous, is the only method by which he can obtain proper protection, when there is a right method by which he can secure such protection?

It is difficult to determine just how much serious thought has been given to this highly important question of a long list by the printers. If they have read all the literature and heard all the oratory put forth on the subject they must begin to see some of the dangers and pitfalls. The president of the California Typothetæ evidently is wise to the situation, as he makes, among others, the following comments in an article he wrote for the November issue of *The Pacific Printer:*

PRINTER MUST KEEP DISCOUNT

This discount belongs to the printer as a profit, and he must keep it. We will obligate the paper house salesman to quote to the consumer the list price. We can not quote a lower price, or the whole fabric of our agreement will be destroyed. Fancy what would happen if a salesman for a paper house, working with a buyer of printing to get his brand of paper specified, quotes the list price, and then finds that some printer has split the discount with this same buyer and quoted a lower price on the equivalent stock carried by some rival paper house.

If we expect the paper houses to quote the list price, every printer must sell at not less than the list price. So much for the morals of the agreement.

The printer must retain at least all the profit permitted under the long price list plan in order to make a legitimate profit out of the work he does. Giving away this profit will defeat the very purpose of the trade discount arrangement, and, as a small fire may produce a great conflagration, it will only require a few violations to set all our efforts at naught.

The paper merchant knows that many printers have been in the habit of selling paper at cost. He knows that the printer who does so can not prosper. He wants the printer to prosper, to be able to pay bills promptly, to do better work, to sell more jobs. He has coöperated with us in educating the printer in the necessity of accurate cost records, now he is willing to coöperate in getting us a reasonable merchandising profit. Let us see that the friendly relationship is not broken.

It would be interesting to know by what influence or process of legerdemain Mr. Laney thinks a printer who now fails to make his proper charge for handling paper will at once, by virtue of the introduction of the long list method, become so strong and courageous in his new convictions as to hold his prices firm against all competition.

The printers as a class know that the long list method of pricing paper will not produce this result, and we do not believe they will willingly consent to be stampeded into a course of action, in the attempt to force the long list method, that is bound to bring trouble and grief to their industry which has been built up to its present position of dignity and influence by the good, keen judgment and far sighted vision of some big, broad minded spirits in their industry.

The issue has now reached the point where neither party to the controversy will accept the judgment of the other. The United Typothetæ of America is apparently determined to force the acceptance of its demands, regardless of the fact that the function of pricing paper merchandise belongs exclusively to the paper merchant.

The United Typothetæ of America is using certain methods and tactics that will not stand the light of good ethics or the law. Some of the communications recently received by our members from the local Typothetæs and certain oral statements made by members of the Typothetæ can easily be interpreted as placing their sponsors without the pale of the law.

The continued agitation by the United Typothetæ of America for the adoption by the paper merchant of a method of pricing paper, which has had his thorough study for many years and, as a result of such study, has been disapproved by The National Paper Trade Association by unanimous vote, is not conducive to the welfare of either printer or paper merchant and should be discontinued at once.

In the opinion of The National Paper Trade Association, the buying public, if and when apprised of this method of building its price levels and margins, will quickly and effectively put its stamp of disapproval on any such method.

It is hoped in the interest of the printing industry that the present agitation will subside before the buying public becomes the judge of this controversy.

THE LURE OF PRINTERS' INK

Address of Hon. Martin H. Glynn, former governor of New York, at the opening of the exhibit of the Capital District Printing House Craftsmen, held at Albany, November 18 and 19.

THE exhibit of The Capital District Printing Craftsmen in Chancellor's hall has about it the ineffable lure of printers' ink. It is a visual illustration of the triumph of the printers' art. It is hard to imagine what the world was like before Gutenberg invented type. And yet that is only 470 years ago. The printed word did not come into existence until fifty-two years before Columbus discovered America. As time goes 470 years is a short time, but the last 470 years have seen unmatched progression of the human race in a myriad of ways — and probably the greatest of the contributing causes of this was the invention of printing. It unlocked the treasuries of knowledge to the world, it became a voice that echoed in the wilderness, it killed sham and exalted reality; it crowned human rights and doomed inhuman sways.

Gutenberg was a cutter of gems, a framer of mirrors, and his deftness of touch and exactness of eye gave us type.

But there was not much advancement in printing as an art until the nineteenth century. In 1803 the Fourdrinier Brothers gave us the papermaking machine, in 1811 Koenig gave his printing press, in 1839 Daguerre and Talbot gave us their photography. The photographic amplifiers of the printed word, with their successors and improvers, have enabled the humblest cottage in the land to have duplicates in color of the masterpieces of the art galleries of the world. This is one of the pleasing phases of the romance of printing.

But Hoe with his press and Mergenthaler with his typesetting machine, made the newspaper what it is today. Mergenthaler is one of the scintillating geniuses of the world. His machine is almost human. It can do everything but talk. At fourteen years of age he went to work with a watchmaker. He lived under the shadow of the great clock of the Cathedral of Strassburg. From it he drew inspiration, from a study of its intricate machinery he learned valuable lessons in mechanism, in metallurgy and in timing that helped him invent his great machine. He knew its globe with its courses of the stars, its path of the moon. He knew its angel striking the quarter of noon, its skeleton, representing the wrack of time, striking twelve. He knew the other figures, portraying man in progress through boyhood, youth, manhood and old age, striking the remaining hours. He knew its symbolic deities of each day; Apollo on Sunday, Diana on Monday, Jupiter on Tuesday, Woden on Wednesday, Thor on Thursday, Venus on Friday and Saturn on Saturday. But above and beyond these mythological deities, he knew and cherished its twelve Apostles moving around the figure of the Redeemer and bowing in homage as they pass.

And he knew its cock, that flaps its silver wings, stretches its neck, and with its crow reverberates the echoes of the cathedral. And the study of this clock awakened the imagination, and inspired a knowledge of metals, an appreciation of the value of rhythm in the motion of machinery that led to the invention of the typesetting machine. That's an echo of the romance of printing that one who knows its history can get at this craftsmen's exhibit.

And then, too, as he looks upon the specimens of the printed word there must come to his mind the long list of notable names in American literature who are graduates of the printer's case. Benjamin Franklin is there, and Bayard Taylor, and Mark Twain, and Artemus Ward, and Henry George, and Lafcadio Hearn, and William Dean Howells, and Joel Chandler Harris — all graduates not of school or college, but of the printer's case. And, glory of Albany, the name of Bret Harte is there, Bret Harte, son of Albany, graduate of the printer's case, and sharer with De Maupassant and Edgar Allan Poe of the crown as greatest short story writer in the world.

And as we view this exhibit we remember that in New York State was settled the freedom of the press by the Zenger case in New York city and the Croswell case here in Albany. Croswell published the *Spy* in Hudson. He was tried in Claverack, but the appeal on the case was argued by Alexander Hamilton here in Albany, only a few feet from where this craftsmen exhibit is being held in Chancellor's hall. These two cases established the freedom of the press on the American continent. Without this freedom of the press there would have been no Declaration of Independence, no Revolutionary War, no Constitution of the United States, no Star Spangled Banner to uplift the hearts of mankind.

And as printers, as publishers, as editors, as members of the printing craft let us never forget that no man did more to write the Declaration of Independence, no man did more to make victory possible in the Revolutionary War, no man did more in drafting the Constitution of the United States than the printer — Benjamin Franklin.

Such are echoes from the romance of printing that the ear attuned to the whisperings of history can hear at the printing craftsmen's exhibit in Chancellor's hall.

It will be recalled that when Editor Glynn was lieutenant governor of the Empire State, the governor was impeached, and when the committee called on the editor to notify him that he was the governor, they found Governor Glynn with his hands full of galley proofs making up the forms of his paper — the modern Cincinnatus at his plow. That the ex-governor is one of the most eloquent printers of our day is the verdict of those who have had the privilege of hearing him and as this brief summary of his recent address will testify.

A CANDIDATE FOR THE NEXT PEACE CONFERENCE

The wife of a western congressman is sensitive on the subject of her deficient orthography, and her demands for information as to correct spelling sometimes place her peace loving husband in a delicate position.

One day, as she was writing a letter at her desk, she glanced up to ask:

"Henry, do you spell 'graphic' with one 'f' or two?"

"My dear," was the diplomatic reply, "if you're going to use any, you might as well use two."— *Harper's Magazine.*

WRITING FOR TRADE PAPERS

A printer who was of an inventive turn of mind and who had used this faculty to good advantage in his shop found that he could always spend his spare time in writing little articles about various discoveries he had made and selling them to the printing trade journals.

There were frequent times when he had a few hours on his hands with everything finished and no orders coming in, so he began to pound away at his typewriter and found that what he produced sold because it was something worth telling. With the start thus made he was given an incentive to work out other ideas, and soon all his time was well taken up, with printing, with working out some new idea, or with writing about both.— *By Russell R. Voorhees.*

EDITORIAL

"MARSE HENRY" IS DEAD. These words will have their effect throughout the entire field of journalism, for the passing of Col. Henry Watterson leaves a vacancy that may never be filled. Revered by all who came under his influence; honored as one who, regardless of opposition, stood firm for the right as he saw it; upheld as a model for aspiring newspaper men to pattern after, Colonel Watterson has made impressions upon the "sands of time" that will never be effaced. Not only is his passing mourned by his followers in the journalistic field, in which he was the last of the old school, but he will be missed as one who took a leading part in uniting into one common whole the two sections of our country following the breach of the early sixties. We mourn his passing; our hearts are sad; but we take comfort in the knowledge that his is the reward of a well spent life.

Present Day Standards

In a recent letter to one of our department editors a subscriber asks for an opinion on a matter which, he states, "has developed into a rather warm argument." His first question is rather difficult to answer, as standards seem to vary. It is regarding the average "string" an operator should set, and he states that he "maintains that the old standard of eighteen hundred lines has been broken until an operator who averages sixteen hundred is now considered a good man. In many towns men are working regular 'sits.' who can not pull out fifteen hundred." Another point he emphasizes is that the standard as regards punctuation, division of words, etc., is far below what it was and should be. He closes his letter by asking if, in our opinion, the standard of printing is not below former years.

This is a matter that should cause printers to do some deep thinking. It is almost impossible to give definite answers to these questions without qualifying them. Employing printers have complained to a great extent during the past few years of the lower standard of production, and not only on the machines, their contention being that it is impossible to get work through the plant in the same time as in former years. Their estimates, when based upon their former records of production, have proved deficient. This situation has been aggravated to a great extent in the past year or two, due principally, perhaps, to the reaction and general letting down following the strain of the war period.

On the other hand, in plants where bonus systems are in effect, or where the piecework basis prevails, as in some of the large newspaper offices, it has been found that the standards have not only been maintained, but in many instances increased. Thus we find that where a proper incentive is offered, increased production is secured, but where work is done on the flat scale basis the standard has decreased considerably.

The present custom of following copy is largely responsible for the lower standard of punctuation, division of words, etc. Differences of opinion and lack of agreement among many of our so called authorities have also had their effect. We have no real national standard of style for English usage, which has also contributed somewhat to a decrease in quality in this regard. Individual opinion and preference enter so largely into this part of the work that it has become more than ever a byword to give the customer what he wants, or, in other words, to "follow copy." It is encouraging, however, to note the increasing number of plants which are adopting the plan of properly editing all copy before it is set in type. This is as it should be, for the printer should hold himself responsible for maintaining a high standard in the character of the product going through his plant, from the standpoint of grammatical construction as well as in mechanical perfection.

As to the standard of printing being below that of former years, we can hardly agree. To some extent it is, on certain classes of work; but on the whole there has been a great improvement. It must be acknowledged that the individual standard, to a very large degree, has declined; but there are many shining lights, bright spots here and there, who have done noble work toward maintaining and improving the status of printing from the standpoint of true art. Much of our best printing, however, can not be said to be due to the printer, so far as creating it is concerned; his credit lies only in the mechanical work, whatever of art there is in it being due to the genius of "outsiders," specialists who have devoted attention to the study of the artistic side. The printer is following the instructions and specifications prepared by some one else. Printers have lost out when it comes to this work, as too many of them have neglected it.

It is also interesting to note that in almost the same mail bringing the correspondence here commented upon, another letter came from a pressman, asking criticism on some work. In closing, he stated that "*time* did not allow as good makeready as usual, but, as you will note, *it is all sort of scrap thrown together, of which some is not fit to print.*"

Here we have the crux of the matter — *time*. In so much of our work quality has to be sacrificed for speed.

Summing up the whole problem, we can go back to the statements made by Harry L. Gage in his address on "Education and Craftsmanship," delivered before the

U. T. A. convention at Toronto, and reprinted in our December issue, in which he called attention to the fact that "If the printers of this country had been as alert to the need for sound craftsmanship as they have for the need of business principles during the past twenty years, they would today be leaders instead of followers." Then, in his closing words: "Work through education to re-establish craftsmanship and your reward will come, first in dollars, and then in as much more than dollars as your inspiration will be able to measure."

The American Guild of Printing Industry

Word has been received of the formal launching in Baltimore, on November 29, of the new organization known as The American Guild of the Printing Industry, the purpose of which is to bring about a closer relationship between employees and employers. The Guild is a joint association of employers and employees, based on the fundamental of teamwork between the two groups, having the object of "eliminating labor disturbances by doing away with the necessity for them." It is stated that the Guild provides means of easy and ready contact between employer and employee, and joint boards for the settlement and adjustment of all differences which may arise. An insurance program is carried with the plan, in order to protect as fully as practicable and possible against any contingencies which may put a stop to the earning power. The governing body of the Baltimore Guild, known as the "Chapter Board," is made up of six employers and six employees, and meetings are being held once each week.

It will be interesting to watch the progress of this new organization, and it is to be hoped it may demonstrate that it is possible for the two groups to combine in friendly relationship in such a body. There can be no valid reason why such a thing should not be possible, and it will certainly be welcome if it will put an end to the controversies and differences of opinion which have played such havoc during the past year or two.

We can not help but feel, however, that this much to be desired state of affairs should and could be brought about through the organizations already existing in the industry, and thereby save to the industry the cumulative effect of the years of effort already expended.

As one western printer, who described himself as a "union man — union to the core," wrote to one of the leaders in the new movement: "I believe I see in your plan the idea that will do away with industrial warfare. In fact, I believe that your national organization and our national organization could get together on such a plan. I believe we have enough men of vision on each side to accomplish the consummation of the ideals set forth in your pamphlet."

We believe so, too. There are already too many organizations in the industry, some working at cross purposes and creating duplication of effort. With a little calm thought and consideration, a little willingness to consider the other side, more readiness to submerge personal feeling and prejudices for the good of the whole, the aims and ideals of this new body could be accomplished through those already existing. Is it not at least worth the effort to bring it about?

Higher Standards in the Printing Industry — Health and Sanitation

In our November issue we made use of a short editorial furnished us by Dr. Robert L. Leslie, who as an industrial welfare specialist, and through long connection with printing, has devoted considerable attention and thought to improvement in standards in the industry. This month he has sent us another short editorial which we use without further comment:

The modern employer in the printing industry is interested in the health of his employees, not so much as a matter of paternalism but by force of various workmen's compensation and health laws which have been passed in many states regulating the conditions under which employees are to work.

In the printing industry, despite the newer inventions because of which less actual contact with lead substances in the types is had, we find that occupational diseases such as lead poisoning, typesetter's eczema, and a disease which is not necessarily occupational — I have reference to pulmonary tuberculosis — are prevalent, but not to a marked degree. With ordinary care we can abolish these diseases.

In the larger plants where more than one hundred persons are employed, the employer has found it to especial advantage to install hot water systems, sanitary receptacles for rubbish and up to date lavatories, and to provide plenty of light. In doing this the employer is not only protecting himself from being labeled as the owner of an insanitary shop but he thereby acts as a strong influence in upholding sanitary conditions, which reacts to his own benefit.

In my investigations I have found that the greatest forces in keeping plants clean and tidy are the workers themselves, especially so when the employer has signs posted to the effect: *"You live in this place one-third of your life. Why not keep it clean?" "A clean shop will keep us all healthy."*

It is a clean shop that produces a better quality product. A clean shop keeps workers healthy and contented. It is to the advantage of the owner of the smaller plant to keep his place in a sanitary condition, and to have his type cases gone over with a vacuum cleaner at least once a month. To prevent infection caused by ink being absorbed into the skin, the use of a cheap glove is recommended when presses are being washed.

Every plant should have a health committee. Although the old adage says that people read signs, it is best to have a committee to watch for those who are habitual spitters; a gentle reminder goes a long way. Smoking is prohibited in various plants because of fire laws and the nearby combustible material, yet it is advisable to let the men smoke at certain periods of the day, as it is a great counter agent against lead fumes. There are a few plants which really are models, but the majority are far below the standard set by health authorities. A good omen has been manifested by the fact that at the last conventions of both the employers and employees the question of health and sanitation received due consideration. The printing industry should adopt this slogan, to which it would be well to give some publicity: *"A clean printer is a quality printer."*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Annual Report of the Smithsonian Institution, 1919"

A copy of the annual report of the Smithsonian Institution for the year ending June 30, 1919, has been received by The Inland Printer. The actual report of the committees and branches connected with the institution is of little interest to the average reader, but the general appendix containing over four hundred pages contains a wealth of information on a great variety of subjects. The appendix furnishes brief accounts of scientific discovery and reports of special research along scientific lines, memoirs, and articles on special topics. The articles are written in an interesting and non-technical way, and the scope of the information contained should appeal to readers of varying interests.

"Annual Report of the Smithsonian Institution, 1919." May be procured from the Superintendent of Documents, Government Printing Office, Washington, D. C.

"Speed and Accuracy"

"Speed and Accuracy" is the title of a forty-eight page book devoted to the training of the beginner on the linotype keyboard. The treatise is written by Charles H. Mason, instructor of printing and linotype typography, Massachusetts Normal Art School, Boston, Massachusetts. The writer states: "Various methods of keyboard fingering have been investigated. This method varies greatly from any other, leaving no doubt in the mind of the student as to which finger to use on each letter. It is important to learn the 'touch' method of operating, i. e., touching the proper keys without looking at them. Keep eyes focused on copy at all times. It is impossible to set type in cadence if you are not reading the copy. Always keep in mind the cadence."

The keynote to this system of operating appears to be embodied in this paragraph: "Always hold the last letter of each word. It is the only guide you have for knowing where the next desired key is located. There is no other way of knowing the keyboard."

"Modern Pulp and Paper Making"

This book is a valuable addition to the bibliography of papermaking. While practically the entire field of pulp and papermaking has been covered, the author has not skimmed over the various branches of the art. Every phase of the industry and its processes and equipment has been described clearly and concisely.

No attempt has been made to describe every piece of equipment ever used in the industry. Nor has any attention been paid to the historical side of papermaking. Interesting as such data may be, space forbids its introduction in a work of this nature. Only the actual equipment and processes used in pulp and paper plants on this continent today are described. The importance of chemistry in connection with papermaking is fully recognized, but all references to that science are clear and, as far as possible, non-technical. The book contains a wealth of information for the practical papermaker and for the technical man who is not directly associated with the industry but wishes to learn the outstanding facts about it.

The author, G. S. Witham, Sr., is a practical papermaker of thirty-seven years' experience. He is manager of the mills of the Union Bag and Paper Corporation, at Hudson Falls, New York.

The contents of the book include: Processes and materials used in the production of pulp; varieties of paper; the saw mill, wood room, sulphite mill and acid plant; the soda and sulphite processes; the ground wood mill; bleaching; the beater room; machine room and finishing room; general design of paper plants; testing of paper and materials; paper defects, their cause and cure; handling of personnel; useful data and tables, including information about American pulp woods and their comparative value in papermaking. A cross index makes the book valuable as a reference work. Two hundred and fifty illustrations, diagrams and graphic charts accompany the text.

"Modern Pulp and Paper Making," by G. S. Witham, Sr. Published by The Chemical Catalogue Company, Incorporated, 1 Madison avenue, New York city.

"Annuaire de l'Imprimerie, 1921-1922"

A copy of the thirty-second annual edition of the "Annuaire de l'Imprimerie" (Print Shop Annual) by Arnold Muller has been received from Imprimerie des Beaux Arts, 79 Rue Dareau, Paris. It is a useful volume which we recommend to our French readers. Its contents are varied and include a directory of printers and dealers in printers' supplies in France, Belgium and Switzerland, legal and postal information, recipes and processes, and much miscellaneous information of interest to the printing and allied trades.

"Waste in Industry"

There is much food for thought in this report of the Federated American Engineering Societies on their investigation of the wastes of industry. To quote from the foreword by Herbert Hoover:

"It reveals facts which may serve as a foundation for an advance in American industry. It has a special message for government officials, financial, industrial and commercial leaders, labor organizations, economists, engineers and research groups, the general public and the press. . . . The wastes of unemployment during depressions; from speculation and overproduction in booms; from labor turnover; from labor conflicts; from intermittent failure of transportation of supplies of fuel and power; from excessive seasonal operation; from lack of standardization; from loss in our processes and materials — all combine to represent a huge deduction from the goods and services that we might all enjoy if we could do a better job of it."

The report is fair and candid, impartially placing the responsibility for waste where it appears to be deserved, in some cases on capital — or rather management — and in others on labor.

Six industries are covered by the engineers' field reports: Building, men's clothing manufacturing, shoe manufacturing, printing, metal trades and textile manufacturing. In addition, general reports deal with the problems of unemployment, strikes and lockouts, legal machinery for adjusting disputes, industrial accidents, health of workers, eye conservation and purchasing and sales policies. A study of the pulp and paper industry was dropped because of lack of time and funds.

While the reports on every branch of industry are well worth studying, our readers will find of special interest and value the one on printing by John H. Williams.

The chart reproduced in connection with this review gives a graphic summary of the report of the investigation of waste within the individual plant. Without the ability to determine what a worker can or should do, the employer is largely in the hands of his employees, for he is unable to reward his workers fairly according to their effectiveness. Moreover, the worker who does not understand the value of his work will lack initiative. The object of scientifically determined quotas is not to drive the worker but to establish a reasonable standard for normal production.

Much space is devoted to the benefits of standardization of paper and the results that have already been accomplished along that line.

Credit is given to the United Typothetæ of America for its valuable services to the printing industry. Its educational

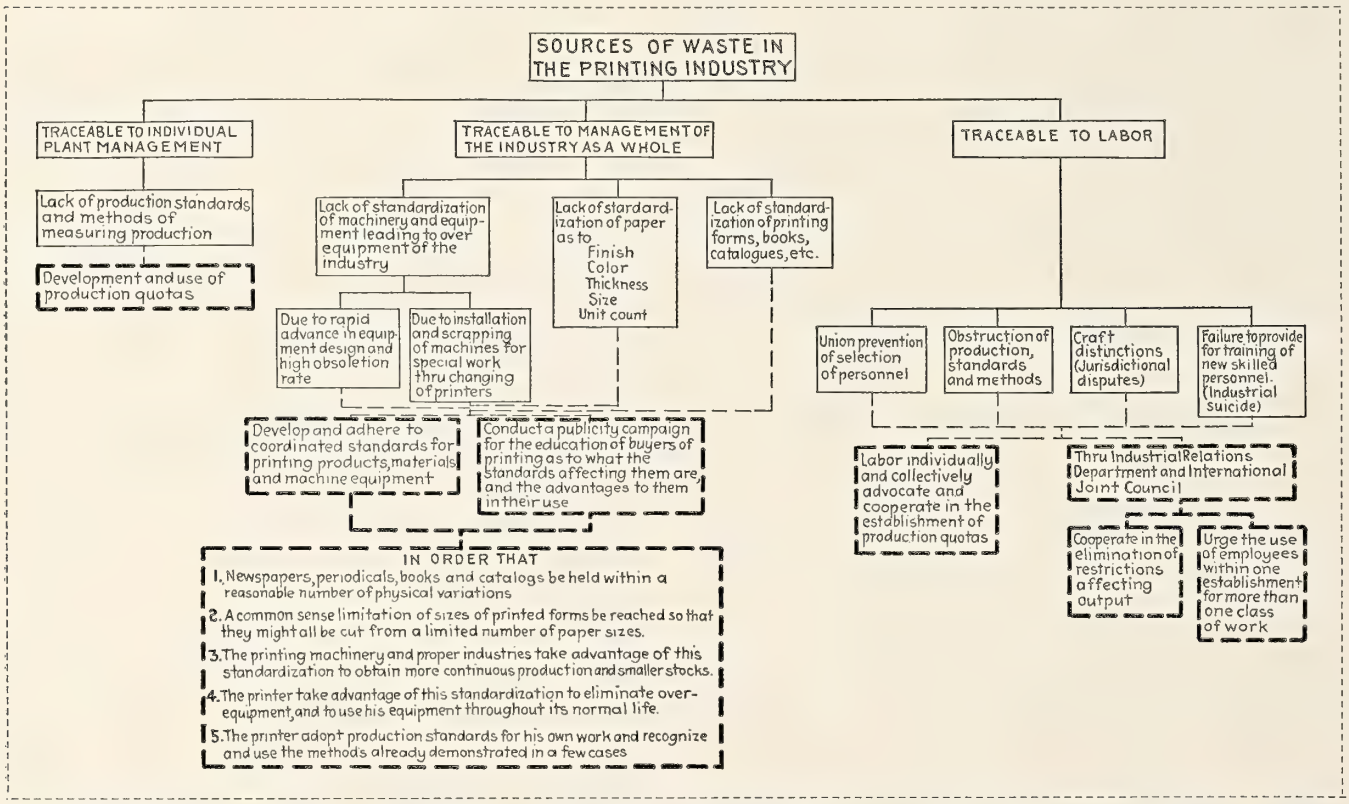


Chart showing the sources of waste in the printing industry as outlined by the Committee on Elimination of Waste in Industry of the Federated American Engineering Societies. Reproduced from "Waste in Industry," published by Federated American Engineering Societies.

in the printing industry, emphasizing the need of standardization. While there is a limit to the extent to which standardization can be profitably carried, the fact remains that lack of standardization is a big element of cost in printing. But standardization carried too far would destroy most of the originality and distinction on which a piece of printed matter depends for its effectiveness.

Printing is classed as a "job industry" in which most of the work is done to order. Therein lies the cause of many elements of waste which are practically impossible to eliminate without destroying much of the value of printing. The job printer is lifted out of the class of manufacturers in the ordinary sense of the word, because he works to order and can not busy himself in dull periods by producing for stock.

One of the most prolific sources of waste in printing is overequipment. A survey of the industry made by the United Typothetæ of America estimates the overequipment at from 50 to 150 per cent, representing hundreds of millions of dollars in idle equipment, to say nothing of rent and other overhead charges.

The lack of accurate production standards to constitute a fair basis of appraisal for each worker is given as the crux of work has been well planned and directed. It covers not only basic information concerning the industry but extensive work in cost finding and labor relations.

Union restrictions on output and opposition to measuring work performed are also given as serious causes of waste. Even more wasteful are the arbitrary craft distinctions in the kinds of work done by members of the various unions and as to the number of persons employed in connection with certain machines.

A note of warning is sounded concerning the serious shortage of apprentices in the printing industry, as shown by the Typothetæ records, which means that the industry is "committing industrial suicide."

In conclusion Mr. Williams says: "Individual efforts to eliminate waste have proved impotent except for the individual pocketbook. Coöperative effort to eliminate the useless waste of an individualistic industrialism is the need of the hour and is the theme of this report."

"Waste in Industry," published by the Federated American Engineering Societies, Washington, D. C. Sole selling agents, McGraw-Hill Book Company, Inc., 370 Seventh avenue, New York city.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Millard F. Bingham Passes Away

As the last pages of this issue go to press we receive the sad news of the death of Millard F. Bingham, who in 1877 founded the firm known as Samuel Bingham's Son Manufacturing Company, of Chicago. Mr. Bingham was born in New York in 1847, and died at Oxford, Maryland, December 28, 1921. The remains were brought to Chicago for interment at Rosehill Cemetery on Monday, January 2. A complete record of the life and business career of Mr. Bingham will appear in our next issue.

Brief Notes of the Trade

The Holyoke Card and Paper Company, Springfield, Massachusetts, has issued a specimen folder showing its new and attractive line of Ranger cover in several colors.

Smith-McCarthy Typesetting Company has moved to new quarters at 637-641 South Dearborn street, Chicago, occupying the entire second floor of the building. This company recently adopted the open shop policy.

Mark Garlick, well known to printers, especially throughout the West and Southwest, because of his long connection with nationally known printers' supply firms, has become associated with The Challenge Machinery Company, Grand Haven, Michigan.

Announcement has been made by Berger & Wirth, of Brooklyn, manufacturers of printing and lithographic inks, that Frank W. Hawes has been appointed manager of the firm's New England branch. Mr. Hawes will cover the New England territory and his headquarters will be in Boston.

A booklet entitled "Gummed Paper Manual" has been issued by Samuel Jones & Co., Newark, New Jersey. It explains the purposes for which the different grades of "Li-flat" gummed paper are used and gives much useful information about the care and handling of gummed paper to secure the best results from its use.

An unusually handsome ink specimen book and price list has been issued by the American Printing Ink Company, Chicago. The book is in loose leaf form with ring binder, so that each price sheet can be filed with the specimen sheet and kept up to date. The cover is of grained leather with the company's trade mark imprinted in gold.

A catalogue of Laclede products showing the advantages of the Laclede saw trimmer and the Laclede remelting furnace has been received from the Laclede Manufacturing Company, St. Louis, Missouri. The catalogue is set throughout in Laclede Old Style, a new and attractive face cast by the Laclede Type Foundry. It is 7½ by 10⅝ inches, the size recommended by the National Association of Purchasing Agents and endorsed by the United Typothetæ of America and the United States Chamber of Commerce.

The A. M. Collins Manufacturing Company, Philadelphia, has issued a folder entitled "The Creasing and Folding of Cardboard." For direct advertising, cardboard possesses the advantages of rigidity and a fine printing surface, but it has a tendency to crack or break on the fold. This folder shows how creasing can be done by means of a blunt brass male die and a built up female die of cardboard. The folder itself is an example of heavy cardboard creased in this manner.

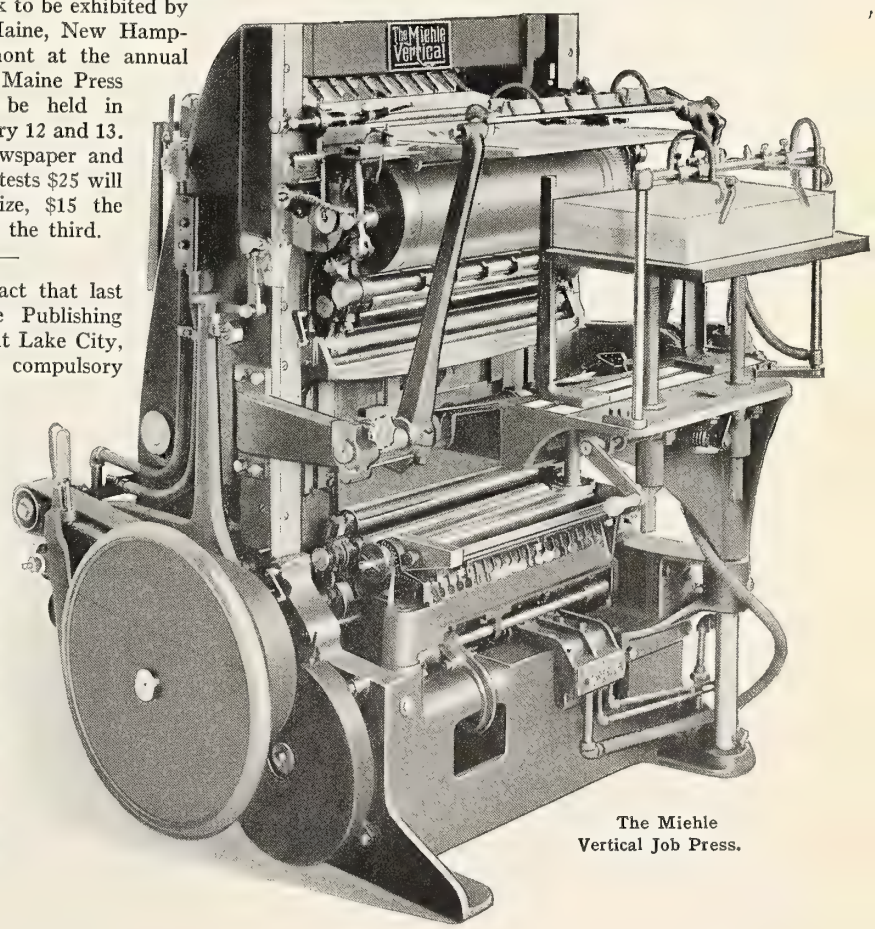
The Maine Press Association has offered $100 in prizes for the best newspaper and the best jobwork to be exhibited by publishers in Maine, New Hampshire and Vermont at the annual meeting of the Maine Press Association to be held in Portland, January 12 and 13. In both the newspaper and job printing contests $25 will be the first prize, $15 the second, and $10 the third.

Despite the fact that last July the Porte Publishing Company of Salt Lake City, found it was compulsory to move to larger quarters on the ground floor of the Atlas building, it has been found necessary again to secure additional rooms. Space has been taken on the second floor for the organization and sales departments as well as for office quarters for Mr. Porte and Mr. Wray.

A New Miehle Press

Something entirely new in automatic printing machinery is the Miehle vertical job press recently placed on the market by the Miehle Printing Press and Manufacturing Company. This press was displayed at the convention of the United Typothetæ of America at Toronto and again at the Direct Mail Advertising Convention at Springfield. It attracted much attention at both conventions and many orders were taken.

It differs from other cylinder job presses in that the bed is vertical instead of flat. The floor space required is 4 by 5 feet, and the height of the machine is 4½ feet. The size shown in the illustration takes a form 12¼ by 19 inches. The distribution consists of two form rollers with steel geared vibrator, two composition distributors with steel geared vibrator, a 10 inch full length ink plate and ductor roller, and full length fountain. A motor of 1½ horse power is required. The weight, including motor, is 2,500 pounds. The press is simple in operation and is easily adapted to long or short runs on any kind of paper.



The Miehle Vertical Job Press.



Exhibit of the Royal Electrotype Company—A Prize Winning Booth at the Direct Mail Advertising Convention at Springfield, Massachusetts.

Graphic Arts Exhibit at Albany

A successful exhibit of the graphic arts was held at Albany, New York, November 18 and 19 by the Capital District Club of Printing House Craftsmen. The exposition was attended by over sixteen thousand persons, who showed a keen interest in its educational features. The exhibits consisted of a great variety of excellent specimens of printing, engraving, color processwork and bookmaking by firms in the capital district, an historical exhibit by the club and many exhibits of machinery and equipment used in the graphic arts. Pictures of craftsmen from Gutenberg to the present day were shown. The operations to complete a job of printing, color process printing and the evolution of printing presses and binders were demonstrated. Among the interesting machinery exhibits was the miniature papermaking machine of the American Writing Paper Company.

Honorable Martin H. Glynn formally opened the exposition and gave an eloquent speech on "The Lure of Printers' Ink," which is printed elsewhere in this issue. Perry R. Long, former president of the International Association of Printing House Craftsmen, spoke at the closing session on "Craftsmen, the Organization and Its Benefits to the Printing Industry."

Arkin Staff Holds "Get Together"

A. R. Arkin, president Arkin Advertisers' Service, Chicago, typographers and printers, not only talks the gospel of hearty coöperation between executives and employees, but provides the means for its accomplishment. Every month a get together is staged with luncheon "on the boss." Suggestions for the betterment of the printing art in general are entertained and freely discussed. Ways to improve Arkin service are asked for, and the ideas of the office boy are as welcome as those of the executive department. "The sympathetic feeling that exists in our organization," says Mr. Arkin, "is purely the result of getting acquainted. I believe that every man functioning in this establishment, whether he be in the shop, the office or the sales department, has ideas well worth the consideration of his business associates. I regard it as only just to our clients and to the printing industry as a whole that every effort be put forth to promote the development of helpful thought."

James G. Pavyer

On December 7, 1921, death took away at St. Louis, Missouri, a pioneer typefounder, in the person of James G. Pavyer, who was one of the proprietors of the old, well remembered St. Louis Type Foundry, which about thirty years ago was bought by the American Type Founders Company and then discontinued. Mr. Pavyer, who had reached the nineties in years, came from a family of typefounders in London, where the name Pavyer is well known in the trade. He was the mechanical spirit of the St. Louis Type Foundry, and superintended the manufacture of its products. For a number of years after the sale of that concern he conducted a shop for chase making, paper cutter building and press repairing, in which a son of his was associated with him. This is now in other hands, Mr. Pavyer having retired long ago from active business. Despite his years he continued to take much interest in the progress of the typefounding industry. He even regretted the sale of the house he helped to found, since it was his hobby as well as his breadwinner. His descendants are Benjamin J. Pavyer, Mrs. Leon Broyer and Marion M. Pavyer.

Merger of Advertising Firms

The merger is announced of the Johnson-Ayres Company, of San Francisco, with K. L. Hamman, Advertising, of Oakland, California. While the two agencies will be operated under their respective names as formerly, the offices will be conducted as one production unit.

"Bremerton News" Becomes Daily

The *Bremerton News*, three times a week, published at Bremerton, Washington, the home of the Puget Sound Navy Yard, has branched out as a daily with Associated Press membership. This paper has in the past confined itself to handling the local news, and the same local service will be continued, with the addition of the Associated Press dispatches.

The *News* recently celebrated its twentieth anniversary. It has had but one change of ownership, the present owners having purchased it from the founders five years ago. Since that time Bremerton has more than doubled in population and the surrounding country has greatly developed. Founded as a weekly, the *News* became a semiweekly eight years ago and advanced to a triweekly during the war.

Heading the Bremerton News Publishing Company is H. D. Matthews, a vice president of the National Editorial Association. Associated with him are H. W. Fredericks, who has served in news capacities with papers in Seattle, San Francisco, New York and Baltimore; and William R. Fletcher, known in Washington and Oregon as a printer of ability. The *News* occupies its own modern building.



Arkin Staff at "Get Together" Luncheon.

Sales Help for Printers

To help printers in the smaller towns get more business, the Chandler & Price Company is distributing, free of charge, its "Business Getters for Printers." This sales help is being sent to printers through jobbers. The series consists of a set of fifty-three illustrated cards, each on some particular business, such as might be sent out by grocers, real estate men, garages, etc. For example, the printer takes the grocer card to one of the grocers in his town. He shows the grocer just how the cards will look when delivered, and takes an order for a quantity of cards. The printer then gets the cut required to print this particular card, in some cases from his jobber, in others from the Chandler & Price Company. This cut is furnished *at scale cost,* plus postage. The printer then sets up the job, following the sample card, inserts the dealer's name and runs off the quantity ordered.

Jobbers who have already sent these "business getters" to their printer customers state that almost every printer who has tried the plan has reported increased sales.

Wisconsin Newspaper Men Organize New Daily

The *Wisconsin Daily Press,* at Chippewa Falls, Wisconsin, has been purchased by W. H. Bridgman, one of Wisconsin's oldest newspaper men, F. A. R. Van Meter, also a widely known Wisconsin newspaper editor, Robert G. Lee, assistant director of the U. T. A. Department of Education, and J. Walter Strong, U. T. A. district secretary for Wisconsin. This daily, in a town of ten thousand, has been renamed the *Chippewa Daily Gazette,* and a new corporation has been formed with a capital of $50,000 to conduct the newspaper and a general commercial printing business. The name of the corporation is the Chippewa Valley Press, Incorporated. The officers are W. H. Bridgman, president and editor; F. A. R. Van Meter, vice president and associate editor; Robert G. Lee, treasurer and general manager, and J. Walter Strong, secretary and advertising manager.

The new publication has been enthusiastically received by Chippewa Falls. Its slogan is "Grow with Chippewa Falls," and its expressed policy is "to be aligned with the uplift forces of the community; to stand for good government, law, religion, educational progress and industrial development."



Exhibit of the Hampshire Paper Company — One of the Prize Winning Booths at the D. M. A. A. Convention at Springfield, Massachusetts.

Printing Scholarship Established by Miller Saw-Trimmer Company

A scholarship in the Department of Printing and Publishing at Carnegie Institute of Technology has been established by the Miller Saw-Trimmer Company. Under the terms of this scholarship, which will be known as the "Miller Saw-Trimmer Company Scholarship," $200 will be available yearly, to be awarded to a regular student in the department who, in addition to high scholastic standing and good character, gives striking evidence of the fact that he has exceptional mechanical ability.



Miller Saw-Trimmer Company's Exhibit at Eagle A Paper Making Exposition and Paper Show Held in New York, During the Week of November 29.

Aeroplane View of American Type Founders Central Factory

The view of the American Type Founders Company's plant at Jersey City, New Jersey, which is shown on this page was taken from an aeroplane. In taking position from which to make the photograph the aeroplane fell into an area of light air, causing the machine to drop suddenly and turn upside down when so close to the factory that it became dangerous to attempt to recover the machine's proper position. The aviator was compelled to withdraw, making a circuit of a few miles, flying upside down until he gradually recovered his position, enabling the photographer to make the picture.



Photograph Taken From an Aeroplane Showing Plant of the American Type Founders Company, Jersey City, New Jersey.

These buildings house the general offices of the American Type Founders Company, the office of the president, R. W. Nelson, the typefoundry, the Kelly press manufacturing department, the Typographic Library and Museum, and the specimen printing department. The buildings are fire proof, and are lighted and ventilated in the most approved manner. They are located in the best shipping point in the eastern states, all the main trunk lines converging near the factory, which is also advantageously situated for the export trade, being close to the water front of the New York harbor. The top floor in front is occupied by the model steel plant of the printing department.

A New Hebrew Press

Dr. Cyrus Adler, of Dropsie College, writes in the *Journal of the American Oriental Society* (Yale University Press) a very interesting article about the solution of the problem of using typesetting machines for the composition of ancient, or accented, Hebrew. Some action was necessary, because of the high cost of books in this language, and because of the increasing demand for such books. It was the generosity of the late Jacob H. Schiff, Louis Marshall, and others that created a fund for the erection of a Hebrew press.

In setting Hebrew, the characters must be set in one line and the vowel points and accents must be set in the following line so that they will come directly above or below the characters which they affect. After much study it was found that the monotype, with its unit system, under which all characters are of a known and automatically recorded width, could be adapted to composition of this kind. The first machine is now successfully in operation in the Hebrew Press in Philadelphia. The keyboard operator on this machine has already set up a galley of Hebrew type with vowels in forty-five minutes, as against four hundred and fifty minutes by hand.

Dr. Adler states that "it may be fairly said that a revolution in Hebrew printing has been effected." Other Oriental languages may be adapted to this machine.

Photographic Exposure Calculator

A copy of the Wellcome Photographic Exposure Calculator, Handbook and Diary for 1922 has been received from Burroughs, Wellcome & Co., 18-20 East Forty-first street, New York city. The calculator is so contrived that by one turn of one scale the correct exposure figure is given for all average foreground subjects out of doors and for portraits in well lighted rooms. For other subjects such as flashlight photographs, clouds, interiors by artificial light and night subjects out of doors a second turn of the scale or a glance at the special table is sufficient.

A new feature is a table giving the exposure speed of over two hundred different plates and films and the speed at which they develop. Another table gives the fluid contents of the chief makes of developing tanks and machines, with time tables for tank development. A chapter is devoted to "Selling Photographs for Reproduction."

Three editions are issued: Northern Hemisphere and Tropics, Southern Hemisphere and Tropics, and United States.

Advertising Paper

The American Writing Paper Company carried out a most successful papermaking demonstration in New York during the week of November 29. The exhibition was thronged during the afternoons and uncomfortably packed with people during the evenings. The processes of papermaking from start to finish were shown, and the miniature papermaking machine was in operation all the time. Besides there were a complete paper testing laboratory and envelope machines in operation. The old-time methods of making paper were also demonstrated. The most valuable educational features of the exhibition were the lectures and exhibits which explained how the company is standardizing its products.

Mission Press Installs Linotypes

The Mission Press, of Singapore, Straits Settlements, is doing things in the modern way. Two new linotypes, one for Malayan and the other for English, have been added to the equipment of that important missionary enterprise. The Mission Press is the only plant of its kind in all Malaysia. The printing and publishing house occupies a three story building, and is self supporting. In spite of the temporary business depression which has been almost universal, the business of the press has been steadily increasing. Malayan is one of the fifty different languages composed on the linotype.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 68 JANUARY, 1922 No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE (OR PARTNERSHIP)— $30,000 corporation, Chicago, South Side, outside loop; linotype, saw trimmer, pony (cylinder), 6 Gordons (2 Millers), Multicolor, cutter, folder, stitcher, perforator, punch, individual motors, large assortment type and equipment for job and small publication office; $10,000 cash controls or $5,000 secures 2-5 interest, balance installments; money making plant. J 534.

FOR SALE — One of the finest job printing plants in the Northwest, doing an extensive general line of high-grade catalog and color work of over $100,000 yearly; plant appraised at over $87,000; owner also has a very large publishing plant and desires to reduce his work and responsibility; a good cash payment and terms for balance. J 523.

LOCATED in the business center of New Orleans, I have an established, well-equipped printing plant paying liberally upon the investment, which I desire to dispose of; to the right person, a young man, I will give an opportunity to go into a business that will pay for itself; the plant invoices $24,000. If interested, address J 519.

LINOTYPER wants to install multiple magazine machine with printer having 700,000 ems or more composition per month; publication or book work preferred; New York or other eastern cities. For particulars address WILLIAM GLANVILLE, 214 West 70th street, New York City.

WANTED — A high-powered printing salesman and estimator who can invest $5,000 or more in the business can connect with one of the best known printing concerns in Texas; established 19 years; highest class patronage. J 531.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

EXPERIENCED SALES AGENT in printers line, with office in Chicago, desires to take on a line of labor saving devices, on commission basis; best of banking and industrial references; cover larger points in Middle West. J 537.

FOR SALE — Daily newspaper, 15 years old; Kansas county seat, 3,000; official paper, loyal support; $10,000 — $6,000 cash; consider weekly as part payment; ill-health family. J 527.

PRINTING BROKER seeks connection with printing plant equipped for high-grade commercial and job work. J 528.

FOR SALE — Good established job printing office in Indiana county seat; price, $3,500. J 468.

FOR SALE

FOR SALE — Modern 2-cylinder plant near Chicago with Gordons, binding machinery, price $15,000; modern 4-cylinder plant in Chicago with Gordons, binding machinery, etc., price $40,000; 39 by 53 Miehle press with combination delivery, Crocker-Wheeler D. C. motor, price in Chicago $2,950; ¼ inch Latham wire stitcher; 24-inch Rosback punch; 45-inch Sheridan chain drive cutter; 26 by 34 and 46 by 62 Miehles; 32 by 46 Scott presses, 4-roller, near Chicago; 39 by 52 Huber; 43 by 56 Cottrell press equipped for cutting and creasing; 25 by 38 modern Dexter job folder with continuous feeder and motor, price $1,500; cabinets, stones, perforators, stitchers, C. & P. Gordons, outfits, materials, new and overhauled. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE — Kidder Rotaries: 28 by 20 inch perfector, flat or folded delivery; 30 by 30 inch perfecting and extra color on face; 36 by 48 inch two-color and 30 by 20 inch and 36 by 60 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders, one 8 by 12 inch one-color; also two 6 by 6 inch New Era presses printing two colors on top of web with attachments, and one 6 by 6 inch New Era press printing two colors on top and one color on the reverse side of the web with attachments. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 181 Quincy street, Chicago, Ill.

TO CLOSE OUT a large plant we have for sale at a sacrifice: Babcock Optimus two-revolution press, 45 by 63 bed, condition equal to new; Oswego 57-inch pinking machine with table and electric slitter; Sheridan embosser steam head, 20 by 22, two rod power; Sheridan embosser steam head, 28 by 38, four rod power; one hundred paper trucks, value $18, our price $10. J 497.

LINOTYPE OR INTERTYPE GEAR DRIVE MOTORS — You may be buying a new Linotype or Intertype, your town may be changing current or you may need individual gear drive motors for the machines you have; new equipment complete $115; used equipment from $50 to $100. Write to WILLIAM REID & CO., 537 S. LaSalle street, Chicago.

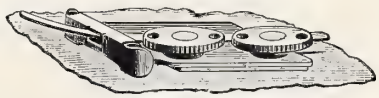
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

SAWS FREE — Miller, Laclede, System point-set, others, only $5.50; this price includes saw furnished free when saw you buy is worn out through sharpening by us. Let us sharpen your saws until new saw is needed, and never again will you have to spend another cent on new saws. WONDERSAW, 202 West 20th street, New York.

FOR SALE — One Hickok ruling machine; this machine has two beams, cloth 38 inches, 44 inches between rails, double striker, direct drive including geared motor and is a late up-to-date machine in every particular; has only been used about three months; was taken in a trade. FRANK BARKALOW, Box 850, Morgantown, W. Va.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; $1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

TYPE CASE LABEL CARD HOLDERS, 1 by 5 inches, $1.75 per 100; celluloid card covers 1 by 5 inches, $1.25 per 100. Send for samples and free copy of booklet: "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — Two Dexter folders: one size 20 by 26 to fold 9 by 12, one size 22 by 28 to fold 12 by 12, both with Dexter feeder attachment. Call up Canal 5456 or write NATIONAL PRINTING & PUBLISHING CO., 2150 Blue Island avenue, Chicago.

FOR SALE — One 12 by 15 Johnson process camera, lens, and ray filter; one 10 by 12 Mezzo screen; one Hoke engraving outfit and various size plates, also steel pantograph for above. GOSPEL TRUMPET CO., Anderson, Ind.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

ELECTRIC MOTORS — 220 and 110 volt, D. C., electric motors; sizes from ¼ to three H. P.; also speed regulators. CATON PRINTING CO., 906 Central, Kansas City, Mo.

FOR SALE — One 44 by 62-inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A1 condition; reasonable price. J 319.

FOR SALE — Thompson Typecaster, complete equipment; like new machine; 6 to 48 point; price $1,600 cash or terms. FRANK NOSSEL, 38 Park Row, New York, N. Y.

FOR SALE — Typewriters with linotype keyboard; best for all printers, publishers and vocational schools. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

FOR SALE — One Humana feeder, 10 by 15, in perfect condition; price $350.00. ACME PRINT CO., Inc., 318 N. 9th street, Reading, Pa.

FOR SALE — Miehle Pony press, bed 26 by 34, in good condition; price $1,500. THE McCLURE CO., Inc., Staunton, Virginia.

GLAZED LABEL PAPER, about ten reams, blue, yellow, orange; dirt cheap. THE EVENING REPUBLICAN, Columbus, Indiana.

PAPER — 960 Reams 6½ by 34½ — 9 lb. Enamel Stock cheap. Phone Mr. DALY, Victory 8100, Chicago.

FOR SALE — Miller Saw-trimmer; cost $450, sell for $350, terms; good as new. J 503.

HELP WANTED

Composing Room

ONE OF THE OLDEST New York State printing plants wishes to connect with a superintendent and a working composing room foreman, also a few high-grade catalogue and display compositors; only non-union men will be considered; references and full details of experience must be given; good opportunities for live men to connect with a progressive concern. All correspondence strictly confidential. J 504.

WANTED — Composing room foreman; a high-grade job for a man possessing executive ability; plant has monotype and linotype non-distribution system; must understand layout of quality work and lockup of all kinds cylinder forms; open shop, 48 hours; out of town. Write J 524.

WANTED — First-class linotype operators for book and tabular work; high-grade job compositors; experienced stoneman and make-up man; also combination stock man and paper cutter; permanent positions; open shop, 48 hours. THE R. L. BRYAN COMPANY, Columbia, S. C.

MONOTYPER — Combination man, thoroughly experienced on keyboard and caster; good permanent position for man who can qualify. Give age, past experience, former employment, salary expected, etc. THE McDONALD PRINTING CO., 107 Opera Place, Cincinnati, Ohio.

WANTED: COMBINATION MONOTYPE OPERATOR — Familiar with tariff, who can also do hand work; for such a man, non-union, we have a permanent position at high wages. INDEPENDENT COMMERCIAL PRINTERS, 552 First avenue, South, Seattle, Wash.

WANTED — Linotype machinist operator; Northwestern Ohio plant catering to the better class of catalog work. Give full information in first letter, stating each place you have previously worked, in what capacity, length of service and salary expected; open shop. J 484.

MONOTYPE OPERATOR — One of the largest printing houses in Canada has an opening for an experienced monotype operator; open shop, 48 hours, pleasant working conditions; highest wages to right man. Apply, stating experience and salary expected, to J 496.

COMPOSITOR — Excellent, permanent position for man who can produce high-grade typography. Give age, experience, salary expected, etc. Also send samples of work if possible. THE McDONALD PRINTING CO., 107 Opera Place, Cincinnati, Ohio.

TYPOGRAPHERS — Splendid opening on fine hand set ads; must understand correct display, spacing, etc.; be able to set type accurately with speed; union. ARKIN ADVERTISERS SERVICE, 422 S. Wabash avenue, Chicago.

WANTED — Stone man for cylinder lockup; high-grade catalog work; open shop; a real job for a man of real ability; none other need apply; Northwestern Ohio. J 533.

LINOTYPE OPERATOR MACHINIST to take charge of night side of Linotype plant; steady work; $55.00. WRIGHTSON, 74 India street, Boston.

WANTED — A first-class combination monotype operator for out of town; open shop, 48 hours; steady position. Write full particulars. J 535.

"HANDY LAY-OUT SET" — 4-page to 64-page; instant, accurate, convenient; postpaid $1, worth $100. BOX 257-I, Santa Barbara, Cal.

WANTED — First-class compositor on high-grade catalog work; open shop. CASLON PRESS, Toledo, Ohio.

WANTED — Capable man to take charge of lithograph and job printing plant in Ohio valley. J 501.

WANTED — Linotype machinist operator; open shop; northwestern Ohio. J 545.

Managers and Superintendents

PRODUCTION SUPERINTENDENT or foreman who knows every end of the business desires permanent position with reliable firm anywhere; no day too long or job too hard; always on the job; can figure at a profit; middle age man of principle who does not stand still; can increase and improve production; non-union; best of references. J 510.

PRODUCTION MANAGER OR SUPERINTENDENT in printing plant with four cylinders and eleven jobbers, monotype, ruling machines and bindery equipment, doing catalog, loose leaf and a general line of printing. J 532.

EXPERIENCED MECHANICAL SUPERINTENDENT in large printing plant and bindery in Seattle; plant conducted on open shop plan. J 525.

Salesmen

EXTRAORDINARY OPPORTUNITY for real printing salesmen; one of the largest and best-equipped printing plants in the Middle West, located in the heart of America's richest manufacturing district, will add to its staff three experienced, high-grade salesmen of proved ability; for the right men this is one of the biggest money-making opportunities in the printing business; only live men of real ability will be considered. Answer, giving earnings past two years and complete history of experience. J 487.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

SALESMAN WANTED — For commercial and book work, well-equipped cylinder and platen shop in western New York; salary and commission. J 520.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York City.

SITUATIONS WANTED

Artist

ART DEPARTMENT FOREMAN photo-engraving or lithographing house; first-class experience, designing, colors, black and white, including lettering, Ben Day and offset process. J 530.

Bindery

SUPERINTENDENT-FOREMAN wishes to connect with medium or large size plant; knows business from all angles and can handle help to best advantage. E. C. WALKER, 1747 Otto street, Chicago.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

***Published by* A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

SUPERINTENDENT-FOREMAN big plant, cloth edition man; 20 years in trade, 12 as executive; thoroughly experienced in pamphlet, cloth and extra work, sheets to bound books; highest references; will stand the closest investigation as to competence and character. J 529, care The Inland Printer, New York City.

SITUATION WANTED — Forwarder and finisher or foreman; am a first-class blank book man. J 522.

Composing Room

COMPOSING ROOM FOREMAN, now with second largest office in the South, desires to change; union; catalogue, tariff and commercial work, capable of laying out adv., etc.; married; 30 years old. J 526.

PRINTER, 27 years' experience, wants combination job; artistic job printer, expert linotype machinist operator, monotype sorts caster; union. J 477.

Managers and Superintendents

MANAGER-SUPERINTENDENT — Practical country-bred printer, 36, with several years' experience as superintendent in city shop, formerly editing, estimating, buying and supervising for corporation on large weekly and job office (non-union, never affiliated with any local) desires change; married, reliable and a hard worker; position must be permanent. J 505.

Newspaper

DO YOU NEED A MAN? — Advertiser has had extensive experience in newspaper and advertising field, and, being free the first of the year, is desirous of securing another position; am prepared and fully competent to undertake management of large weekly or medium daily (English) anywhere; would also consider position with good advertising agency, where there is a chance to work up; am not afraid of work and will give employer benefit of experience gained during six years of publishing weekly newspaper on own account; age 35, and married. Apply in first instance to J 521.

WANTED TO PURCHASE

WANTED — Kidder press that will print and sheet from roll; must be 10 by 15 or larger; state lowest price. C. E. LUTHER, 341 Cabot street, Newtonville, Mass.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED — New or secondhand copy of "How to Estimate on Printing" (by Harry M. Basford). A. F. DROSTE, Waverly, Iowa.

WANTED — No. 5 Optimus press; must be modern and in good condition. THE McCLURE COMPANY, Inc., Staunton, Virginia.

WANTED — Drum cylinder press; any make, about 24 by 32 inches. J 538, care Inland Printer, 41 Park Row, New York City.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Universal press, 10 by 15 or next size larger. MONROE PRINTING INK CO., Monroe, Michigan.

WANTED — Three Galley Universal presses, 14 by 22. J 536.

BUSINESS DIRECTORY

Bookbinders' Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Our Latest Model No. 4

Gas heated complete, with motor cooling space, etc., $125.00
Electrically heated, $10 additional.
Embossing or Engraving Compounds, per lb..... $2.50

EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible** and **Permanent,** can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc., 251 William St., New York City

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — See Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, Leipzig-Connewitz 138, Germany, late Förste & Fromm, Leipzig.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. Sample matrices ten cents each. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

Fine Engraved

Christmas Greeting Cards

Write for Sample.

Note: We manufacture these expressly for the printing trade. Just the card you want for imprinting the customer's name.

KING CARD COMPANY, 611 Sansom Street, Philadelphia, Pa.

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

288 SCHOLES STREET BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.

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WOOD Eastern Brass & Wood Type Co. **TYPE**

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114 East 13th Street, NEW YORK CITY

EXPERT TYPOGRAPHER AND LAYOUT MAN WANTED

Give age, experience and salary required.

Southam Press, Limited Montreal, Canada



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EARLY MASTER PRINTERS

GEOFROY TORY

1480-1533

Note.—This portrait is a composite character study, made from description after a careful study of all the material available.

The Inland Printer

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THE INSURANCE A PRINTER SHOULD CARRY

BY CLARENCE T. HUBBARD

WHEN a printer strives with all energy, salesmanship and opportunity to increase his profit and then through the means of some business interruption, such as a fire or burglary, loses this financial gain, he can be said to be " gaining at the bunghole but losing at the spigot." The printer who is anxious legitimately to make all the money that his business will permit should not only give attention to increasing his accounts but also to the guarding of all hazards whereby profits might be diminished.

Just how much insurance a printer should carry is, of course, a matter of calculation as to how much his income will warrant. Strictly speaking, the printer should carry as much insurance as is consistently possible, for in addition to the protection so acquired and the attendant service secured, there is a " credit value " to be considered. You will find that the insurance you carry has a bearing on the considerations given you by your banker and also by the houses from which you expect credit. Every printer should consider fire insurance, compensation insurance, general liability insurance, burglary insurance and plate glass protection.

General liability insurance includes public liability protection. Under a policy of this kind the printer guards himself against loss of profits and resources which might have to be paid a customer through accident happening to the customer in slipping, falling or getting injured in any way while in the premises of the shop or office. Inasmuch as law suits are today started at the slightest provocation, the reason for having such protection is very apparent.

Fire insurance on the stock and equipment carried is, of course, equally as essential, provided you carry a stock which is inventoried at an investment which would represent a sum too uncomfortable to replace from surplus funds. As but few printers own their buildings, the hazard of fire is ever present and the value of this type of insurance is readily seen.

The printer can also carry burglary insurance, for the average printer finds it necessary to keep a certain amount of money in the office safe. With robberies and store thefts constantly on the increase, it can readily be realized that protection in this direction is worth while. The form of burglary insurance most popular with printers is a " safe and mercantile " policy, which protects not only the contents of the safe but all damage to the safe itself and to the premises which a thief might cause in his methods. Such a policy can also be written to cover not only all loss of money but also loss of uncanceled postage stamps and such merchandise as might be in the safe. The premiums for burglary insurance are not expensive, although the minimum premium for which such a policy will be written is $5.50. For a very few pennies a day you can secure burglary insurance protection that will guarantee no loss of profits or income in this direction.

As many printers have a large plate glass or two, which is constantly exposed to the danger of storms, flying missiles, falling signs, crowds, explosions, building settlements, as well as the contraction of surrounding material caused by cold weather and the expansion brought about by hot weather, the good business of carrying protection against financial loss which might be caused by window breakage can easily be reasoned, especially so at the present time when the price of plate glass is so high and the glass so difficult to obtain. Insurance companies writing this form of insurance agree to indemnify a merchant at the market price of the plate glass. A clause in this form of insurance, which is worth while for the printer to remember, is in the provision which all policies now contain to the effect that all plates of one hundred feet square, in the

event of breakage, be replaced in two panes, for which a discount of twenty-five per cent on the premium is allowed.

In addition, there are other coverages which can be well recommended for the printer whose income will permit carrying them. Among these is found fidelity bonds, which you can have an insurance company write to protect you against theft on the part of any employees or salesmen. By having your salesmen bonded for a certain sum you can further guard against the loss of any money, in the knowledge that the insurance company will reimburse you for all funds up to the total amount insured which the salesman might misappropriate.

Compensation or employers' liability insurance is necessary to carry when five or more are employed. The premiums are determined by audits made once a year.

The printer himself should, of course, carry life insurance, also personal accident insurance. The value of personal accident insurance to the printer is demonstrated in the loss of income which might result should he be temporarily laid up by means of some mishap or sickness. Especially is this true of the printer in the one man shop.

Still another form of insurance which some printers adopt either temporarily or permanently is in the new coverage being written by insurance companies under the title of " civil commotion and riot " insurance. This form of financial protection returns to the merchant all financial loss which he might suffer by means of a riot, the outcome of a strike or some similar uprising.

There is still another form of insurance which is now being written, and at the present time attention can be drawn merely as a matter of information. It is in the form of *credit insurance* which protects a printer against all loss by means of granting credit. If interested, you can obtain full information regarding this form of insurance by writing to any broker or agent.

Nearly every business hazard can today be insured. Your own employees can be insured against loss by sickness or accident under the group plan, which also protects against loss of life. Inland and ocean marine forms of insurance to guard against the loss of goods in transit, either by rail, truck or water are popular. Check forgery insurance is written by several insurance companies in the United States. This policy is accepted by many business men, as the premiums are reasonable and the protection most valuable.

Sprinkler leakage and water damage insurance to protect your stock from loss by damage from water is another form of desirable insurance protection that can be obtained. Sprinkler leakage insurance is especially recommended for the printer who owns his building. The premiums are reasonable, and more than offset the possible danger of heavy expense that is frequently brought about in the leakage of such sprinklers and in the damage they do when forced into action through the heat of some small blaze. As most printers carry a large stock of paper which is rendered useless when invaded with water, the protection to be gained with sprinkler leakage or water damage insurance is readily recognized. Printers who do not own their buildings, but who are located in buildings that have the sprinkler system, should ascertain for their own protection whether or not the owner of the building carries sprinkler leakage insurance which will protect against loss through water damage incurred in the accidental starting of the system.

Parcel post insurance to cover shipments made by parcel post is a popular insurance protection among printers who find it necessary to ship printed material. Like registered mail, this type of protection comes in " open form " policies. A book of coupons is given, and when a package is to be insured the coupon is filled out by the printer and the shipping number filled in by the postoffice. The original is sent to the insurance company and the duplicate maintained on file. At the end of the month a bill is sent for the various packages insured according to the records submitted to the insurance company.

Automobile insurance is also recommended if you possess a delivery truck or wagon. Such a vehicle should be covered with fire, theft, collision, liability and property damage insurance. Many companies, owing to bad experience, are restricting the collision coverages to $50 and $100 deductible. By this it is meant that the policy holder assumes the first $50 or $100 in case of damage, the insurance company paying all over that amount. This form is much cheaper than full coverage and tends to produce more careful drivers as the policy holder is a co-insurer.

The printer should look upon insurance not as a gamble but as a business proposition, the cost of which should be rightfully included in the expense of doing business. Insurance should not be looked upon as something merely to have handy in case of an accident or unexpected business happening, but rather as a protection service to be applied in minimizing the hazards of losing income, resources and profit.

The noblest anthem transmitted by an inferior voice is as ineffective as the silliest hymn. The best of goods advertised by crude typography have their merits depreciated in a corresponding degree.—*Collectanea.*

CAPITALIZING HORSE SENSE

BY REUBEN EDSON DOCKHAM

IT is important that right at the beginning we should agree. Therefore let me propound the homely proposition that good old fashioned horse sense is an asset of no small importance in the scheme of business life. We are agreed up to this point. Perchance as we proceed there may be differences of opinion. However, we will provide a test for any little point where our thoughts conflict — one that can be easily applied and that we can both agree to without friction. Here it is: Anything that we do not accept at first offering, we'll just stand up in the open and scrutinize it with these three things in mind: Have I tried it out? Do I dare to try it out? And lastly, is it horse sense?

There are some happy changes coming to pass, in the business world. There is a new element in competition. This new element is to a great extent a war baby, born during a shortage of regular commodities and nourished by the inability of business to deliver promptly and according to the letter of the specification. Throughout the war the question was largely not "what is your price?" but, "can you deliver?" not "have you such a quality and grade?" but "what have you?" "What can you do for us?"

Out of this condition has grown an attitude on the part of the buying public that has subtly lead them away from the old obsession, "What is the price?" This is one of the most hopeful signs of this present day. It establishes a new competition based entirely on quality of product and excellence of service. It calls forth the utmost ingenuity and initiative upon the part of business men and workers. Most important, it insures to the buyer the greatest possible value for his money. It goes a long way toward the realization of the perfect condition, namely, that exchange is best where each party receives the greatest benefit.

Are we, in the words of the street, "hep" to this attitude and opportunity? Are we making capital of it? There never was a time when opportunity fairly yelled for a chance to shake hands with the business men of this country as right now. Yes, right now, with business depression, income and surtax and all the rest of those little annoyances.

This all by way of introduction to applied horse sense. Now let us consider it under the subtitle, the *forward look.*

I am standing upon the rugged shore of the Penobscott. Overhead the clouds hang black and threatening. Jagged streaks of lightning play out over the bay. Thunder rolls incessantly. Rain comes down in a torrent. It is dreary and threatening. But look across the bay, where the Camden hills rise high into the sky, the sunlight falls, and over there beyond the storm is promise of a better day.

So we'll mark time just now, look through the present murky days of depression. We'll have a *forward look.* After all, what are we all working for? Not for today but for the future.

Much is said and written about the present, but in business life it is not wholly the present that concerns us. We can not eat the fruit before it has grown. The harvest season can not come before the crops are ripe. Uncle Sam's bonds are good "buys" just now, but poor commodities for sale. So business is not a matter of today but largely a question of tomorrow.

We work for success, and the success of today is largely the result of the missionary work of the past. This day of ours is this missionary period. So, as a preparatory period to our subsequent "arriving," what are we doing with our present?

Personality.— Mr. Webster, in his book of weight and ponderance, remarks that personality is "that which constitutes an individual, a distinct person, or that which constitutes individuality." Now that's fine, but it isn't what I mean. You see it's rather academic. We understand it all, but it doesn't mean personality as applied to the regular chap of today. What we mean by personality is, well, that something that makes us say, "He's a corker. Gets my stuff out the way I want it. I like to do business with him. He keeps an office force that seems glad to have a fellow come in. The price? Hang the price. His work satisfies me." That's personality of the sort we understand and look for. How much of this sort of "he man" quality are we trying to grow?

Then there's *Friendship.* I commend this to you as an asset worth cultivating and nourishing. Think of the long business connection with some supply house. It is a bond that could hardly be severed. How much emphasis do we place upon cultivation of such a bond among our clients?

Did it ever occur to you how much of your buying is done among the firms you like? You'll stretch a point considerably to deal with those you like. On the other hand some others have a hard proposition to get even an audience with you, much less to sell to you. Think it over. It's worth it.

Courtesy, little attentions, the pleasant manly or womanly voice over the telephone, the willingness and gladness to serve—that's courtesy. It's a time proof cement, uniting customer and dealer, that telephone voice, let me tell you. My customer was a rough master mechanic. His voice, pitched during business hours to carry above the noise of whirling shafts and pulleys, gained nothing in softness in his hours away

from his busy, noisy plant. His manner had become just as rough and as forceful as his voice.

"Dockham," he remarked one day, "don't ever get rid of that girl in your office. I called up one day with a mouth full of kicks and, say, she just had me eating out of her hand in two minutes." Do you wonder it taught a lesson in courtesy?

We are getting on to my last application, the *Second Mile Fellow*. Now, that's a bit vague, so we'll explain. It's a good many years ago. A Man is talking to a crowd of men. You all know of Him. For centuries we have called Him the Carpenter of Nazareth. This is what He says: "And whosoever shall compel thee to go a mile, go with him twain."

The words of a big man in any line have weight. It doesn't matter whether he's selling posts, soap powder, soil pipe, envelopes, ink or what not, if he is big in his line his words stand for something.

This Man, the greatest in all history, has just said something. Let us understand His words. In the day in which He spoke, there was what was known as temporary impressment for service. If one were lost in the woods and met another, he could, under the law, compel the other to go with him a mile to guide him. If he were carrying a burden along the highway, and it became too heavy, he could, under this law, upon meeting another, oblige him to carry the burden a mile if necessary. But, at the end of the mile, obligation under the law ceased. The one might be hopelessly lost, or still have many miles to go with his load. Nevertheless, obligation ceased when the mile was accomplished. This Carpenter, this great Man, had a new and broader interpretation, however, and said "Now, fellows, we'll never get far in this big plan of ours if we only live up to the actual letter of the law, so just go a second mile. Make it two for good measure."

Here is the concentrated essence of His teaching—willingness to serve overflowing duty or actual requirements. I commend this to you as the acme of sound business policy and, withal, good horse sense as applied to either religion or business.

Our "second mile fellow" is the man who serves well and intelligently, giving good measure, full of courtesy and personality, cherishing friendship and cultivating good will.

This, then, is my message. Have you applied the test? Do our figures stand? If so, I am gratified, for my purpose was to make you, in midst of these somewhat ominous times, a bit more thoughtful and hopeful of tomorrow, and, above all, zealous in a business policy, that of capitalizing horse sense.

THE ESSENTIALS OF A COST SYSTEM

BY IRA W. WOLFE*

PART III.—MANAGEMENT, WHAT IT REALLY IS

MANAGEMENT is responsibility upon men to administer the affairs under their charge and in their care. The success met with, primarily, in operation is dependent upon the efficiency with which all details are planned and dispatched into execution. The responsibility and object of all management should be (a) to increase sales; (b) to economize by eliminating preventable waste of time, money, material and equipment; (c) to reduce cost and fixed charges by increasing the efficiency of the whole organization. To do any or all of these things, it becomes necessary to create proper organization arrangements, subdividing the duties so that the best that is in each employee is brought out.

With this idea in mind an organization chart has been developed (see reproduction with this article), which in the main essentials should materially aid in effecting the following:

First — To unite the individuals who are to conduct your business into a body which will work systematically to a common end. Second — To bring together or group the component parts of the body with respect to their specific duties and relations. Third — To select and appoint authorities or heads of departments with clearly defined duties and responsibilities. Fourth — To increase the personal efficiency of each and every employee and to get the most out of your present equipment, labor and materials. Fifth — To enforce accuracy, eliminate duplication of work and save all unnecesary waste of time and all unnecessary waste of materials. Sixth — To enable your business to render efficient service by making prompt deliveries and giving prompt attention to any matter that may come up for the attention of any department in your organization.

As part of the factory organization an employment department should be developed, in which the functions of employment and discharge will be centralized to the extent that employees will be properly placed to jobs or positions most suitable to the individual's character and ability. The proper exercise of this function will assure the company a continuity of interest on the part of the employees and thus eliminate the preventable expense usually incurred in teaching new employees, in itself an important factor of efficiency, in that it contributes to the reduction of costs.

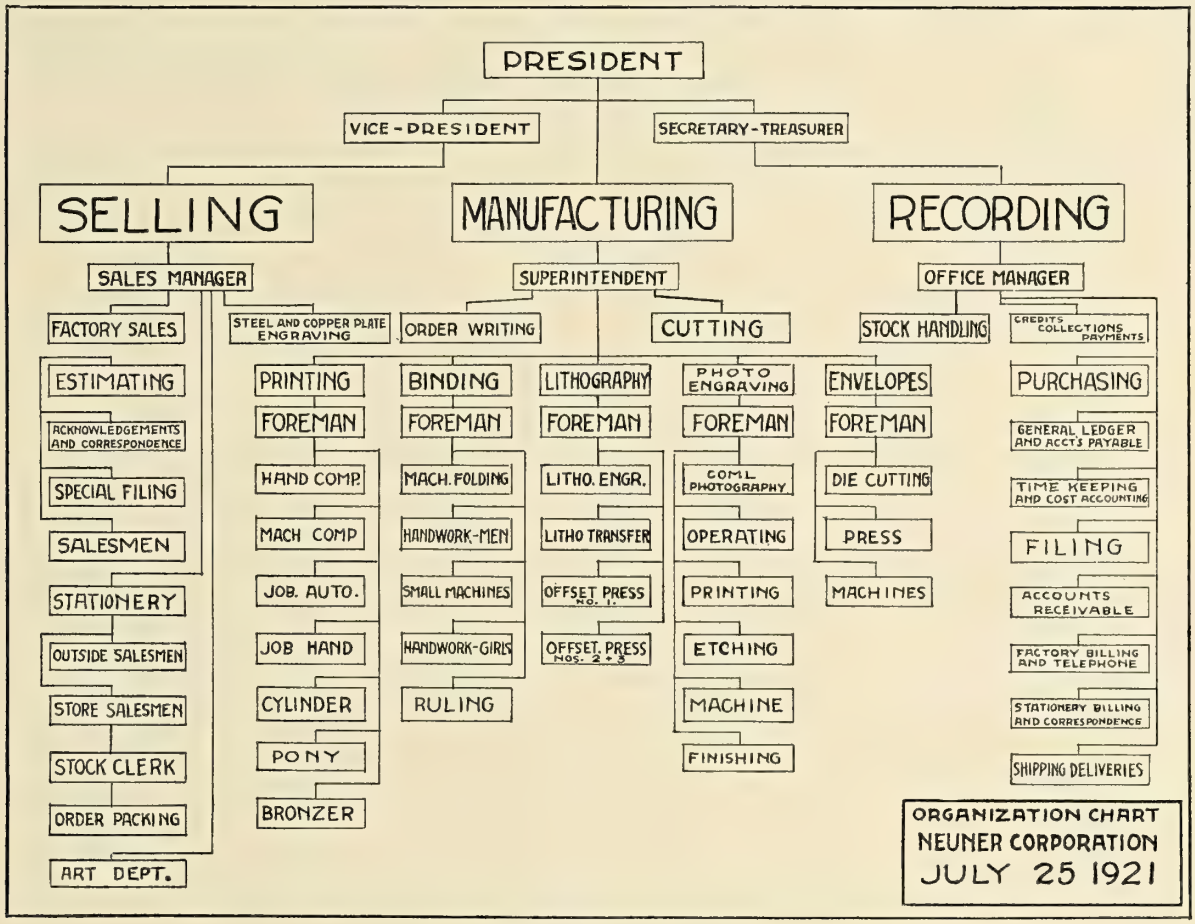
"Never forget the man" ought to be written in large letters over the desk of the man who is responsible

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for the system used in any kind of business. Too many systems are made on the assumption that the men working them are reasoning, thoughtful and analytical. Most men are none of these things. In fact, even most of those men who are paid to think are not analytical; their thinking is mainly remembering how a thing was done before, and then doing it again. Begin a system with yourself. A cost system must be honest with itself; decide that you are going to be honest with yourself. The proper cost system registers the will of the proprietor. It goes only as far as he will go. Some managers don't want to know too much about their business. It is surprising how much more common than may be supposed this failing is. The average man approaches a cost system from the wrong angle. He doesn't want to find that he has not been making money or as much money as he should, because that reflects on his ability as a manager. He should, on the other hand, try to find out where he is not making a fair profit, in order to remedy the oversight.

The following foreword, taken from the treatise on the Standard Accounting System for Printers to be used with the Standard Cost Finding System, originated by the First International Cost Congress of Employing Printers held in Chicago in October, 1909, will illustrate the rapid progress made along the lines of standardized factory records and the necessity of managing your business with an open eye:

" Properly standardized and simplified factory records are to your business what the cash register is to your cash."



Organization Control Chart.

If you had a barrel of molasses out in the warehouse that was leaking, when would you want to know about it, the first day or when the barrel was empty? A daily record of your business transactions will place in your hands the controlling information necessary for successful business management. It will pay you to write to the Committee on Education of the United Typothetæ of America for full details on the Standard Accounting System for Printers. You will find it of invaluable assistance in your own business, and the wise saying which holds true is " If a man needs a thing in his business, it is likely to cost more not to supply the need than the thing itself would cost."

Goods made right and advertised right—
an invincible partnership.— Collectanea.

"START A SPECIALTY," SAYS A SUCCESSFUL PRINTER

BY FRANK H. WILLIAMS

THERE'S a young printer friend of mine who always used to have a hard time of it. He was always having difficulty in taking in enough money to meet his modest pay roll and pay his paper bills, and he was always down in the mouth and declaring that the printing business was the worst in the world. But things have changed and now this young friend of mine rides around in an expensive automobile; he has purchased a new home, and business is running along fine in his shop. Yes, he's still in the printing game and he made his money right in the little old shop where he formerly had such hard sledding.

Of course, I've been interested in the change in his fortunes, and have also been greatly interested in my friend's account of the manner in which this change came about; and because there seem to be some ideas in his experience which might be adapted by other printers to their business, I am passing these ideas along in the words in which they were told to me by my young friend:

"Yes," said my printer friend, when I questioned him as to what had brought about the change in his circumstances, "things surely have changed for me, and do you know what brought it about?"

"No, I don't," I answered. "That's the very thing I'm asking you to tell me."

"The change came," continued my friend, smiling, "when I decided to start up some sort of a printed specialty!

"You know, I wasn't at all satisfied with the way things were going with me. I felt as though I was wasting my time in the printing business. You know, that survey taken of the print shops in our town some two years ago showed that when we were all lumped together we were actually operating at a loss.

"That survey set me to thinking. I began to wonder just what the prospects for success in my business were. From wondering I began to do some investigating, and the things that I discovered surely made me sit up and take notice.

"I found that I had twenty-one competitors in this town. Think of that — twenty-two print shops in this city of eighty-five thousand. No wonder so many of us were operating at a loss. There simply wasn't enough business to go around with conditions as they were, because two enormously big print shops were getting the major portion of the local business and the rest of us had to be content with what was left.

"I discovered, too, that the big print shops had the best customers sewed up on long time contracts, and that we small printers were cutting prices and cutting each other's throats in our efforts to secure enough of the remaining business to keep our shops going.

"It was just an impossible situation. There was no chance, so far as I could see, for ever making a success in the printing game through any local business that I might get.

"Of course, I felt pretty blue when I faced these facts squarely. I saw that unless I did something different from what I was doing I might keep on forever living from hand to mouth.

"But what could I do? What was the way out?

"There must be some way out. How did the successful printers make a success of their business? Surely, all the successful printers were not making good through local business alone.

"Of course they weren't, and upon looking around at some of these printers I saw that many of them were making good through the manufacture of some specialty. Some of them were manufacturing loose leaf devices, others were making books for special purposes, and so on.

"Right then and there I determined to go into the specialty business myself.

"But while it was easy enough to say that I was going to become a specialty printer it was quite a different matter to find a specialty to manufacture.

"Believe me, I spent some weary nights trying to think up things and quite a lot of money experimenting with various sorts of schemes before I finally hit upon something which went over and gave promise of actually making some real money.

"The specialty that I finally hit upon was a simple bookkeeping and timekeeping form for the service departments of garages.

"It was rather odd the way in which I hit upon this idea. All the time I was trying to figure out some specialty, I had been fighting for such local business as I could get. Among the prospects whose business I was trying to get was the owner of a local garage. This man did a very extensive service business — repairing, overhauling and painting cars.

"'You must use a lot of bookkeeping records in keeping track of your business,' I said to him one day when soliciting him for his printing. 'Surely there must be some of this business that I could turn out for you.'

"'Yes,' he replied, 'I use a lot of forms and loose leaf records and books of one sort and another, but my system isn't what it should be. It's altogether too cumbersome. I wish I could simplify it some way.'

" ' Perhaps I could help you,' I suggested. ' I've had considerable experience in systematizing bookkeeping departments. Let me take a whirl at it. I'll be glad to do it on the promise of getting the job of printing your work if I'm successful in getting up something that is better than your present system.'

" The man thought over the proposition for a moment or so. Then he looked at me and nodded his head.

" ' You're on,' he said. ' Hop to it. I don't stand to lose anything, and if you're successful you can have my printing for the rest of your life.'

" All the time I had been talking to this individual there was a thought in my mind that here might be the chance for me to work out a specialty. Surely it seemed reasonable to think that if I could get up a simple system for this garage the same system might be used by other garages.

" So I worked hard on the proposition and put it over. My system made a hit with this particular garage owner, and when I circularized others on the proposition it made a hit with them, too. So I immediately began going into the proposition heavily, and it's been growing ever since.

" That," concluded my friend, " is the way that I've made a success out of my printing business. And if I were to offer a word of advice to other struggling printers who are anxious to get ahead, it would be this: Start a specialty! "

Of course, the experience of my friend in the specialty end of the printing business has been exceptional. For one specialty that has gone over as big as his has there are scores which got nowhere at all. But isn't there a thought in all this for printers to ponder? Wouldn't it be possible for many printers to work into the specialty game gradually without in the least interfering with their present business?

Think the matter over. And remember that when a print shop has an established specialty it has an exceedingly profitable line of business and a firm foundation for making a really notable success.

COÖPERATION BETWEEN EDITORS AND PRINTERS

BY STANLEY W. WIANT

IN many large printing establishments a chronic state of " grouch " exists between the editorial offices and the printing shop. This friction generally tends to increase with the passage of time, until finally somebody is likely to get " fired." Such a situation ought to be avoided at all costs. There are certain causes for this lack of coöperation, causes which are imbedded in the very nature of the relationship. Editors and printers may not agree in tastes. The old saying is " There is no accounting for tastes." Some people have little of the artistic temperament. An editor may be very fond of a given tint, and his printer abhors it. A printer may like a certain style of type, but the editor dislikes it. Designs appeal to different people with varying degrees of interest and approval.

The differences in the hours of work must not be overlooked. Printers are generally regular, ringing in and ringing out. Editors are more often irregular, and have no records kept of their arrivals and departures from work. To the printer, his hours appear long, while the editor's hours are apparently short. The latter may work at home, but the difference in hours can not fail to be noticed, especially when necessary conversations must be held and the editor is absent.

Differences in ideals and beliefs are sure to be discovered during a long association together. A Socialist can not rejoice when he is called upon as a linotype operator to set up a capitalistic editorial. A Catholic printer has an inward grudge against every attack made upon his church by some Protestant writer. Republicans in the editorial offices are not likely to find it easy to keep friendly with Democrats in the printing shop. A convinced dry advocate as a compositor hates the insinuating pro liquor article and the man who wrote it.

Many other possible differences can be imagined by a fertile mind, or gathered up from experience. In brief, choleric men in one division will not get along well with phlegmatic individuals in another. The painstaking person will dislike the careless worker. Some editors consider themselves " above " printers socially, and this snobbishness on the street can not fail to have its reaction in the office. Young editors may be forced to work with old printers, or vice versa. Differences in perspective due to educational opportunities are to be remembered.

It is therefore quite plain that coöperation is no accident. It must be achieved! As usual, both sides must offer something of value, and have respect for the other man's point of view.

What can the editorial office do to help printers? They can provide good copy, which means copy that has been written on a typewriter having a bright ribbon, copy on which all errors have been corrected. The old order " follow copy " should be made possible down to small details. Every mistake corrected in copy simply saves trouble as well as expense later on. The editor can provide copy on time. He should keep well ahead of the printer. Idleness in the mechanical department is not only costly, but it is demoralizing and is not

wanted by good men. The editor should take care to count up his articles so accurately that they will fit the given space with little adjustment. When proof sheets are handed the editor to read, he may well consider that his first obligation. Compositors must deal with machine operators, proofreaders, foundrymen or pressmen, and if the editor delays his O. K. he causes trouble all the way around. A few visits to these departments might prove helpful in stimulating his imagination as to this necessity for promptness. The editor should give explicit written instructions on all matters that he desires to have done in a particular way. Oftentimes too much is taken for granted. Written messages avoid misunderstandings. The layout for special displays is important. If the editor will read up on printing so that he knows its language and its fine points, he will then be able to command the respect of his printer much more completely. Every editor should take a good printer's journal and read it as conscientiously as he does the other journals which reach his desk. This display of interest will help him to keep in mind that printers are human, and that he himself has something to learn from them.

Having discussed what editors may do to help printers, isn't it fair to turn the tables and ask what can printers do to help editors? They should have mercy on editors. The editor's time is broken up with callers who often distract his thought and steal his time. Maybe when the editorial writer is in the midst of deep thinking, he is called upon by his printer for counsel on some minor details. Mails may be provokingly late in bringing the expected article, and the editor is obliged to spar for time. Correspondents are often untrained writers, and the editor must wade through reams of manuscript to hunt down errors before he sends the copy away. The troubles of the editor are many; be charitable.

The printer can suggest better plans and fashions of work. A progressive printer is supposed to know more about his line than is the editor. He should be able to give expert advice on points of artistic taste. Then fashions change in typography as they change in other departments of human life, and the printer should be aware of these shifts in style and advise his editor of them. The printer can suggest ways of saving space, which in the end means saving money. It is the printer's opportunity to save the editor embarrassment when the editor makes some absolutely glaring blunder. Wrong figures, like the omission of a decimal point, may be queried. Wrong places for historical events may be found as errors before it is too late. An editor might quote Tennyson and claim it was Browning's production. A kindly disposed editor will thank a proofreader or any other such worker for these well meant questions. If the printer will furnish the editor with proofs of all stock cuts on hand he can save the establishment much money. Likewise it would be well to supply the editor with proofs of borders, initial letters, and other equipment. Naturally, the printer knows more about what he has than the editor does, and the editor is prone to forget what may be on hand. Every editor appreciates a printer who carries out instructions with intelligence and in the spirit of good will. Even if the editor's requirements appear to be somewhat queer, remember that the publisher holds the editor responsible for the success of the publication, as do the patrons. If the editor is to have full responsibility, he must have complete freedom.

The value of coöperation is not far to seek. It saves money on time costs. It saves money on cuts. It makes a better product, and insures larger sales. Coöperation makes life happier and more Christian. The good old principle known as the " Golden Rule " is still the best guide, both for editors and for printers.

THE love of Art is probably one of the commonest of human instincts. The power to discriminate comes from special training. The buyer of artwork who has not advanced beyond the obvious forces the artist to produce inferior work. Where a practical artist is given a problem and allowed—with the help of his special training—to solve it, the result is more often satisfactory than it could possibly be where he is handicapped by positive instructions.—*F. Kirk Johnston.*

AN ASPIRATION FOR THE NEW YEAR

* * *



HIS YEAR let me create a piece of printing—a book, a broadside, anything in preservable form—that will embody my best knowledge of my art of typography; a work of my own and of my helpers, with no thought but to make it worthy of the art I practice and an honor to myself; a work the library of my own town will treasure as a local achievement, preferably relating to my own town; a work which in covers or in a frame my children will cherish lovingly in memory of me; a work to be done studiously and leisurely for no profit but the greater one of pleasure in my work.

—"COLLECTANEA"

Typography by J. M. Bundscho, Chicago

Collectanea Typographica

By HENRY LEWIS BULLEN

The Souls of Books
There they reign
(In loftier pomp than working life had known)
The Kings of Thought! — not crowned until the grave.
When Agamemnon sinks into the tomb
The beggar Homer mounts the monarch's throne!
Ye ever-living and imperial Souls,
Who rule us from the page in which ye breathe,
All that divide us from the clod ye gave —
Law, order, love, intelligence; the sense
Of beauty; music and the minstrel's wreath —
What were our wanderings, if without your goals?
As air and light, the glory ye dispense
Becomes our being — who of us can tell
What he had been had Cadmus never taught
The art that fixes into form the thought?
—Bulwer Lytton.

* * * *

Christmas Is Coming

CHRISTMAS of 1921 brought us a choice little library of beautiful little books, holy day offerings to friends from printers — little books to be put on the book shelf and cherished as well for art's sake as for friendship's. These are the most satisfactory of Christmas offerings. There is satisfaction in the planning and making. There is satisfaction in receiving a gift made by the hands of a friend. We hear the typographer say, as he puts his art into the work, "This is for good will to my art and to my friends and to advertise my love for both; something done (not bought) for friendship's sake."

His heart and hand both open and both free;
For what he has he gives, what things he shows.

This means of conveying friendly sentiment should be encouraged among all cultured non-typographical persons. While they can not have the pleasure which the printer has who makes such a gift, they may have the pleasure of writing the subject matter, or of making a selection which will express their sentiments as well as they could themselves, if not better. One of the best of our typographers advertised in an art magazine his willingness to prepare individual typographic things. The response brought him more commissions than he could take care of, and he had more pleasure in the work and consultations with his clients than in anything he had ever done, besides gaining a number of interesting acquaintances. For a printer, sure of his art, here is an opportunity.



Printer Mark of Martin Lejeune, Paris, 1580. Reduced from a wood cut engraving, 3 by 4⅛ inches.

Such a man, who may not have the means of reaching the right kind of public, may make an alliance with the local equivalent for a Tiffany or a Gorham or with an art store, places which are resorted to by studious gift makers. Samples may be left with the gift shops. Notices should be sent out direct or through the gift shops not later than October. A crisp picture of interest to the giver, printed on crisp hand made paper, with crisp types well placed, with a little color, in a little book, enclosed in a suitable box or envelope — a limited edition of a client's choice of subject — wouldn't that be a godsend to those who have been buying books and pictures and statuettes year after year? Also an escape from the stereotyped cards which at their best never quite express the sentiment in one's mind or heart.

And now comes a fearful thought: Heaven forfend that printers of the kind who think there is any Christmas spirit in a copperplate text or in some variety of "gothic" or any real satisfaction in a plain halftone or any beauty in glossy papers or shiny cardboard will venture into this field to vulgarize it! This hint is not for them. It is only for about four and twenty printer men in North America who may be trusted to delight a cultivated public.

* * * *

Compliments of the Season

THE holy day, holiday season just passed was notable for the unusual merit of commemorative cards and booklets issued by typographers and typographic artists to their friends. *Collectanea,* who is woefully old fashioned, never but once attempted a Christmas remembrance or any other sort. That first and last attempt was a hit. One postmaster in the Dakotas had his doubts about its being decent enough to go through that pure river of thought and sentiment, the U. S. mails; yet the *mise en scène* was only a little boy and a snow bank — a little boy no more reprehensible than Eugene Field's little Willie. It was a three color picture, and for three or four months it was in demand, though five thousand were printed. It was a lot of fun; enough for a lifetime. Perhaps some of our readers may recall the event.

This year the typographer's offerings were more numerous and more worthy than ever before. Pleasure in the Art of Arts was the keynote in many pieces which bore evidence of loving personal attention to every detail of the compositions. The impression left with us is one of pride in the fact that North America (within the usual points of the compass) has a company of typographers worthy to take rank with that other company which in the sixteenth century made printing a glorious art in France. To all, here is good will and good luck and lots of fun.

For some years *Collectanea* has been making a collection of the choicest complimentary printings of our ambitious typographers. The specimens in this collection will be found wonderfully interesting in 2022.

The Wharfedale Cylinder Press and the Guillotine

OVER in Britain and in the Irish Free State and in Australasia and South Africa and India and China and Japan the cylinder press most in use is the Wharfedale. It is a stop cylinder. The cylinder makes one revolution to take the sheet and print it, and then it takes a reverse revolution to get the next sheet. In the dim past the first cylinder press *Collectanea* helped to run was an early Wharfedale. Three stout lads operated the press, one to turn the power wheel (as ours was not a "steam printing house," and gas engines and electric motors had not appeared), another lad to feed and a third to "fly" the sheets. We took twenty minute spells at each station. Now the Wharfedales have automatic flys, and printer boys know too much to substitute for motive power.

The Wharfedales were all built by various firms in Yorkshire in the valley of the river Wharf — Wharfedale — in the vicinity of the town of Otley. The machine was invented by David Payne, in the sixties of last century, while he was foreman for David Dawson. Dawson commenced making printing materials in 1830. He made plow paper cutters, an appliance still in use by bookbinders, and which was the sole mechanical means of cutting paper for four centuries, until Dr. Guillotin, of Paris, invented a machine for cutting off the heads of his fellow countrymen, while the business of cutting off heads was in its most flourishing period, during the great French Revolution. Half a century elapsed before it occurred to any one that the principle of the guillotine could be applied to the peaceful purposes of cutting paper. "Peace hath its victories no less renowned than war," but they come along more leisurely. Blood is a great stimulus to inventions for shedding more blood. One of the first builders of guillotines (as paper cutting machines are still called among the British) for paper cutting was David Dawson, of Otley. In 1850 David Payne entered Dawson's employ. Payne was an inventor, and to improve things was his delight. In 1852 Stephen Soulby, a printer, invented a cylinder press in which the bed was stationary and the cylinder moved over it. This principle is the oldest in cylinder press building. Two years before Koenig invented the first practicable cylinder in 1814, an American named Elliott invented and made a cylinder press in New York, the cylinder of which rolled over a stationary bed and type form. This principle has always been attractive to printing press inventors, but so far none have succeeded in making it effective enough to gain a permanent market. Soulby arranged with Dawson to build his machine, the Ulverstonian (as it was invented in Ulverston), and Payne superintended the work. He discovered the fallacy of the principle and invented the Wharfedale, but neglected to patent the machine. In 1863 Payne was taken into a partnership of Dawson, Payne & Co. Payne retired from this partnership in 1866, and began building a Wharfedale on his own account. In 1879 Payne was succeeded by three sons, and these in turn by their sons. In Otley, both the Dawson and the Payne factories bought castings from John and Peter Elliott, who eventually built another Wharfedale. Thus it happened that there were three Wharfedale printing machines made in Otley.



Printer Mark of Sigismund Feyrabendt, printer, of Frankfort, as it appears on a book printed by him in 1582. Reduced from 4¼ by 4¾ inches; engraved on wood. Feyrabendt is celebrated for having issued many illustrated books of the most interesting character. The earliest known pictures of papermaking, typefounding and bookbinding were printed by him. The mark shown above is a fine piece of wood engraving based on a spirited drawing.

During the Great War these three factories were entirely devoted to making munitions. When the war ended a consolidation was effected under the title of Dawson, Payne & Elliott, Ltd., employing in all about thirteen hundred persons. We wish good luck to this League of Cylinder Machine Builders!

* * * *

You can not regulate the services of a man of brains by the circumference of the clock.—*Member's Circular, F. M. P. and A. T.*

A Profound Maxim

EVERY printer who actually excels in quality should put the following maxim before his clients, printing it in an impressive style. Perhaps a suitable heading would be "Does Your Standard of Quality Entitle You to the Best Printing?"

It is a peculiarity of printing that it has no arbitrary standards by which its quality may be measured. It can not be analyzed or graded as other products are. The true measure of its quality depends upon the standards of the one who passes judgment upon it. —*From Redfield-Kendrick-Odell Company.*

* * * *

Start Something

TOO many men make the mistake of waiting until they feel reasonably sure that things are perfect. That consumes an awful lot of time. All perfections must be developed from a start. Sometimes a poor start ends in perfection. It all depends upon the man and on his ability to take advantage of his mistakes. All perfection is the result of mistakes overcome. If you want to get anywhere in your occupation, start something.—*Kodak Salesman.*

* * * *

IN the biography of Geofroy Tory in this issue the Bruce Rogers edition of "Geofroy Tory" is described. The price of the book is $37.50, a low price in comparison with the treasures it contains. The book may be procured from The Inland Printer Company. The day is coming when this book will sell for three or four times its present price.

* * * *

Printing is given comparatively slight thought, yet no business could proceed without it. Production, sales, accounts must have printed forms, circulars, announcements and the like, or all is disorder, misunderstanding and error. It is the printed sheet that systematizes and protects business stability.—*Midwest Printing Company.*

* * * *

Ready Made Christmas Cards

Who writes the damthings anyway,
The Christmas cards they sell?
They are so full of sentiment,
I wonder whythehel
They can't fix up some decent ones
That let a fellow say
How much he hopes a friend like you
Will have a happy day.

—*From a Xmas card.*

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Passing It Along

Every benefit from new inventions in machinery and from improved methods of handling the various processes of manufacture eventually pass on to the public in the shape of lower prices or better goods. It is right that the consumer should receive this advantage, and history will show that the greater the invention or the more radical the improvement the sooner it is passed along.

For a short time the discoverer or the inventor receives a deserved extra profit, but this is only temporary, while the benefits to the public remain until superseded by still further improvements. The history of the printing business is a striking demonstration of this.

It is a good thing that this is so. If any man or body of men could so arrange things that the benefits of inventions and improvements could stay with them alone it would soon induce a cessation of effort and produce a stagnation of business and loss of much that had been previously achieved.

What has this to do with cost? Just this. Recently, while trying to get some information regarding the cost of certain operations in the printing plant we were met by two apparently successful employers with the statement that they "did not propose to tell their exact costs because it would lead other printers to install the same kind of equipment and increase competition." Of course, the information was obtained from other sources, but the fact remains that these men were acting against their own best interests, for with this spirit on their part they will find it extremely difficult to get information from others.

Their refusal to disclose what they thought to be a better record or method will not keep them from competition half as well as would a spirit of coöperation.

The most prosperous times in any business are when the men engaged in it — employers and employed — are striving to secure the general adoption of improved methods and passing along the benefits to their customers, reserving to themselves only a normal profit for their work and enterprise in adopting the new method or machine.

Estimating on Average Production

Now that the Standard Cost Finding System is well established in the trade it has become possible for the printers' organizations to collect data that enable them to publish authentic records of average cost and average production as a guide to estimators, superintendents and managers.

With this advantage, however, there comes the usual risk of misuse of the figures when care is not exercised to see that conditions are the same and when sight is lost of the fact that they are averages.

The greatest risk in general estimating is that the average is taken as the production or cost in considering small quantities. For instance, the average cost is given as $1 an hour for hand folding, with a production of 1,200 one folds an hour. We are figuring upon a job which calls for but 1,000 single folds of a heavy coated paper which must be carefully folded to register. That average includes many large runs and mostly light weight paper. If we use it for our job we shall certainly not get out whole, for previous experience has taught us that the best we can expect is about 550 per hour.

Unless these things are kept in mind there is danger in averages. It is really necessary to consider all production in classes divided on two lines: First, the difficulty of the work; second, the size of the order, whether it is long enough to give the worker time to get up speed.

But says some one: "Hand folding is out of date and it should all be done on the machine, where the kind of paper makes little or no difference." In some plants it might be possible to have all folding done on one of the modern jobbing folders, which seem almost miraculous in the handling of odd sizes and folds; but that is not an average condition, and some runs are too small to pay for adjusting the machine.

If you really want to simplify estimating by using averages of production there is only one way to do it, that is to divide the operation into preparation and production, just as is done in the pressroom. You admit this in regard to the folding machine and to some other machines, but you do not see how that applies to hand work.

If you will carefully watch hand folders or any other hand workers and time their motions with a stop watch you will find that when changing from one job to another there is an appreciable amount of time lost in getting started and that normal speed is not attained until a short time after the actual work is begun. This time will vary according to the amount of difference between the last job and the new one; the nearer they are alike the less loss of time.

Actual records are much better than averages as guides to estimating on short runs and unusual work. Even on long runs there is safety in using the makeready and running idea, using the average for the latter.

Ever Get Paid for Estimating?

Now, really, did you ever get paid for making an estimate? This is not addressed to the estimator who draws his regular salary for such work nor to the workman who occasionally does estimating on pay, but to the employing printers, large and small, who are constantly making estimates and giving prices on everything from a little order of tickets for the church fair to the great catalogue of many pages and a long run.

This thought is brought to the front by a question asked by a contractor who sent in a bill for making measurements of a building and an estimate for making certain additions thereto. He justified himself by saying that he had used his time and training for our benefit and should be paid for it. What could we say?

Well, do you know of any printer who has ever done that; who has presented a bill for making an estimate?

Why not? Estimates cost money to make and therefore increase the expense of doing business and make it necessary

to charge the customer who does not get estimates more for his work, because the expense is prorated over the whole output.

Of course, the estimator is a part of the office force and may do other work, or the foreman may make the estimate, or you may do it yourself — in which case you are willing to do it for nothing — but it costs good money and the business should be reimbursed for the expenditure.

Then there is the question as to why any person or firm should be privileged to call upon an indefinite number of other business men to give him a part of their time and knowledge and spend from twenty minutes to as many hours that he might find a way to get his work done for a lower price. Suppose there are only five estimates asked (that is about the average), only one can win and four other firms are each caused to spend from $1 to $50 or more without recompense. In many cases the cost of the estimates and dummies is almost as much as the cost of the job, and even with the five bidders and no dummies it will prove to average five to ten per cent except in very large jobs.

Estimates should be charged for. Yes, that sounds radical; but it is also just. Particularly at the present time are printers feeling the expense and annoyance of making many estimates, most of which are merely check ups or comparisons, there being no intention of placing the order with the printer asked to estimate.

Price Cutting

For want of a better title that is what we shall have to call the tendency which has grown with deflated business conditions of making lower and lower prices, in order to get the work regardless of cost.

It is possible at any time to ascertain the exact cost of every operation in a printing plant and not at all difficult to determine within a very small percentage of error the amount of each kind of work required to produce any job on which prices are asked. Practically seventy-five per cent of the printers could figure the right price ninety-five per cent of the time if they had no overshadowing thought of competition for the job or were just doing the estimating for practice or exercise in the study class. Why not when actually making prices?

Just let us interpolate a thought here that may help produce the correct mental attitude in the estimator and salesman: The success of one man does not mean the failure of another; there is business enough for all the printers, which if sold at a fair profit will insure all a good living.

The inflation of prices to one customer and the cutting to another do not balance each other, because this practice has a tendency to disorganize trade conditions and create in the buyers a feeling of distrust and suspicion, which causes them to shop for still lower prices. We do not mean that all printing can be sold at cut and dried prices which will give a uniform profit under all conditions, but we emphatically assert that it is possible to sell printing at a profit — not a general profit upon the total business for the year but a net profit on each job according to the market conditions surrounding that particular class of work and the current demand.

Price cutting always reacts unfavorably because of two things: The customer, having had a taste of low prices, acquires an appetite for more and refuses to pay the right price the next time; and the printer whose job was taken away from him at a cut price tries to make reprisals to the general detriment of the trade.

No real benefit ever accrued from the making of prices so low as to be considered cut prices by the customer or competing printers. If you can do the work at a special price because of certain improved machinery and methods, hesitate long before you give the customer all the benefit, and when you do make the low price explain to the buyer the reason for it. This will prevent him from getting a wrong idea and it is an explanation that you owe the trade.

What a Cost System Will Not Do

Some sarcastic cuss of a pessimistic printer has gone to the trouble of writing us his opinion that we " talk the cost system as if it were a panacea for all the ills that beset the management of a printing office."

He is entitled to a vote of thanks for opening up the opportunity to say that the cost system will not reform careless methods of management if the printer who is running the plant does not believe in it and does not want to secure reform.

The cost system will not perform miracles. It simply provides a carefully planned and wisely worked out system for keeping the physical accounts of the printing plant as distinct from the financial, and forms the connecting link and transformer which brings them into unison for comparison.

The basis of cost keeping is the production hour of the man or machine, which becomes the unit to which all manufacturing charges and expenses are properly divided, except the handling of merchandise, so that the sum of them becomes the known cost of each productive hour in its class.

It is not a system of management, but a careful study of its findings will lead to such modification of management that profits will be increased through reduced cost. Your cost system will not act as a police officer to arrest you when you violate the principles of correct management, but as a compass and a chart to point out how far you are getting away from the true course. It is not a cureall, as our critic suggests; nor is it so considered by those who know how to use it.

The proper application of the principles of cost finding to the printing trade has made more money for printers than any other single thing, not excepting the recent inflated prices of the period just passing away, and the further application of these principles will be the means of making profit in the present sellers' market.

But if you sneer at the cost system or refuse to believe its findings or are careless in keeping up its work it will do you no good. It pays only those who work for it and with it.

POLISH THE COPY

Perhaps thirty per cent of all changes made on the printer's galley proofs could be avoided if the copy were given a more careful grooming before it is sent to the composing room.

At least that's what a friend of ours, a well known advertising man, recently stated. And our own experience bears out his statement to a considerable degree.

Of course there are many, many times when changes on the printer's proof can not be avoided. Yet there are many other occasions where such changes are made necessary because something was omitted or incorrectly stated in the copy; because copy did not fit the space to which it was allotted; because typographical and grammatical errors were not eliminated before the copy was sent to the composing room.

Polish the copy! Give it a final going over before you O. K. it. Preferably it should then be typewritten in blocks to fit the various spaces it is to occupy. Frequently when the copy is typewritten the need for changes is discovered which might otherwise have gone unnoticed until the proof came back.

Typewriting your copy sometimes seems to involve unnecessary trouble, but bear in mind that it is far easier to change a typewritten sheet than a form of type — easier and less expensive.— *McMillin Musings.*

CO-WORKERS

MESSENGER — Who's the swell ye was talkin' to, Jimmie?

NEWSBOY — Aw! Him an' me's worked together for years. He's editor o' one o' my papers."—*Between Us.*

DIRECT ADVERTISING

BY ROBERT E. RAMSAY
Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—*Somewhat like the serial stories in the popular publications, we must bring the new subscriber up to date as to this department, which is in effect a serial story in twelve parts on "Effective Direct Advertising for Printers." So let us say, quite briefly, that in the first section we told a bit about the general subject of direct advertising, and touched somewhat upon the* PLAN *and its value in campaigning. In the second instalment we talked of that most important of all steps, the* LIST, *and this was followed in the third issue with an analysis of* CLASSIFICATIONS *and a suggestion of their possible uses. We now come to a fourth important step, the* RESULTS.

The Results

What we take up at this stage may seem a bit out of place to the uninitiated or to those who do not think deeply on the subject. Therefore at the start let me make plain why we take up the subject of "results" thus early in our series.

Suppose for a moment that you are seeking members for the local advertising club, typothetæ or other commendable organization, about which the possible prospect has heard at least something. This is about what takes place:

"Mr. Prospect, I have your name here on a card from the Soandso Organization, and I am calling this morning to interest you in becoming affiliated with this live wire club, etc., etc."

After some such general opening talk the prospect sooner or later, more likely the former than the latter, pipes up with:

"Yes, but what do I get out of it?"

Right now, with a sort of mental fog permeating the more or less rock bound shores of American business, you will hear that query more quickly than you would in the tax dodging days of '18 to '20.

In just the same manner, when you are considering the use of direct advertising for your own business or for the business of your customers (or, if you are more professional, your "clients"), this eternal question will come up: "Yes, but what will I get out of it?"

Therefore, before we consider any more of the physical aspects of direct advertising, and prior to taking up the mechanical or mental factors at all, let us give some thought to that very important physical factor which interests every one, the results.

Direct advertising gets its name, I presume, from the fact that direct results can be secured, under certain conditions and on certain propositions. Originally the mail order houses were about the only users of *planned* campaigns of direct advertising. Others used it in a more or less spasmodic way and with good, bad or indifferent results.

It is said that some of the Chicago mail order houses have this matter of results so thoroughly analyzed that they can weigh the incoming morning mail and estimate with a reasonable degree of accuracy the volume of dollars and cents orders therein, and if my memory serves me correctly, the proportion of currency, checks, money orders, etc.

I know a printer in the upper part of New York State who started a stationery branch, and later practically discarded the printing end of his business to build up a sizable mail order stationery business. Prior to its actual insertion into the mail, he can tell with a remarkable degree of accuracy how much his profit will be from a mailing. It is but natural that his business has grown from a little room to more than three floors of a big building. His results are not a matter of guesswork with him — except as always modified by that unchartable factor of the human equation — *he knows.*

The insurance companies are able to make money on selling life insurance because they have compiled unending quantities of statistics which go to show that a man afflicted with a hair lip lives such and such a length of time, while one suffering from an utter baldness passes on in thus and so fraction of years, more or less, than his more hirsute rival!

Unfortunately, sufficient statistics of direct advertising have not as yet been compiled to enable us to say with any degree of accuracy: "An eight page booklet mailed to one thousand prospects for pink cosmetics will reach 52.3333 per cent blondes and make a total sale of 'whatever it is' per cent."

"But what has all of this to do with the printing business," comes from my lovable friend, Mr. Testy Reader.

"It has this to do with it," we reply. "Until that day arrives when the printers (producers of that medium of advertising known as direct advertising) know to a decimal per cent the possible results from any given physical classification [see January issue for details], direct advertising will not have reached the stage of an exact science."

In the meantime, we must, therefore, do the best we can with the statistics before us, and as producers from this moment forward we must attempt to compile more and more statistics as to results of our own direct advertising and that of our customers. Other forms of advertising are approaching this point of reliable statistics, and printers as producers of direct advertising must see that their medium does not lag behind.

"What results may I expect from a letter?" is one of the perennial queries of direct advertising and allied conventions. "Should a folder bring more or less inquiries than a broadside?" "What results should I expect from a house-organ?"

These are sample queries that will come to you quickly when you start into the direct advertising production business, and we may reasonably assume that a growing number of readers of THE INLAND PRINTER are entering this field in addition to their work in the general printing field.

There can be no definite answer to any of these queries any more than there can be a definite answer to this one:

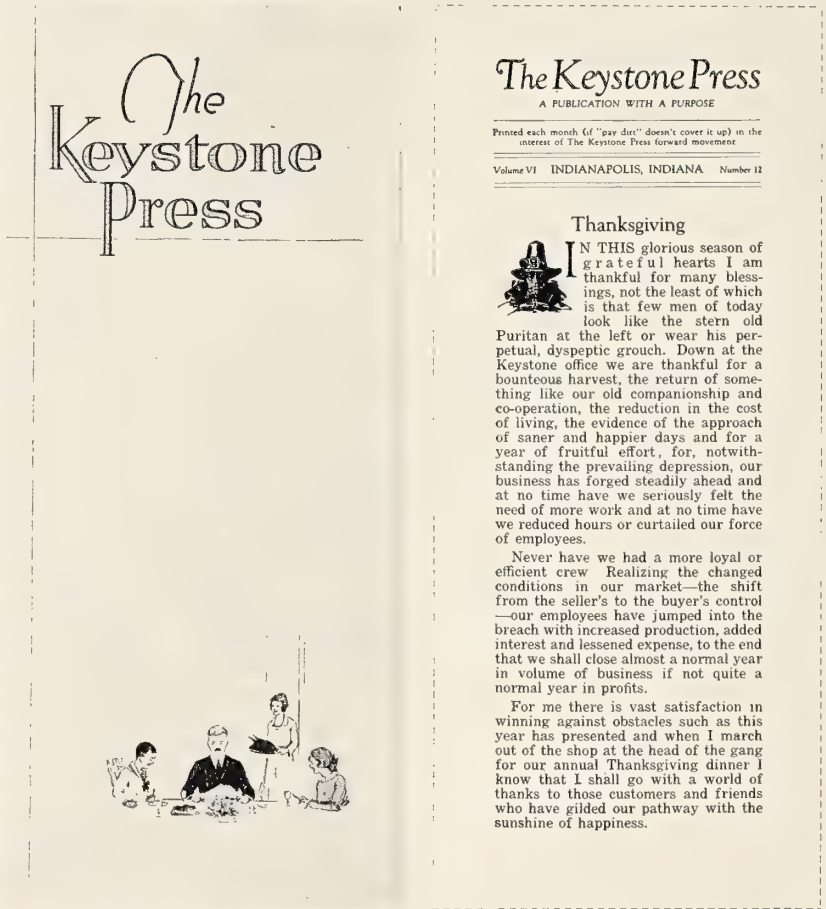
"Which makes the better wife, a blond or a brunette?" Even though I know your coloring, your predilection in the matter of feminine pulchritude, and the like, it will be impossible for me to properly advise you on the subject of a choice of a wife. Now this is not an attempt to be facetious or to dodge the issue. It is a down to earth exposition of the futility of trying to judge results by any foot rule. At the same time it is intended to point the way to improvements along this line and to help all producers get nearer to the ultimate goal of perfection in prediction of results.

It would hardly seem necessary to mention it, but since at every convention and in frequent trade paper articles it continues to bob up, we had better start out by saying that the results vary greatly with the offer made.

To be definite, if you are offering a beautiful morocco bound diary to all who reply during the month of December, you may expect considerably more results from that mailing than you would if the same offer were made in, say May, or if you tried to sell printing by mail in December.

Some pieces have been known to bring regularly thirty to forty per cent returns. Only last week the writer heard of a house-organ (circulation up in the thousands) which almost without exception brings back the results just mentioned. But what are the returns? They are orders for *free* advertising matter offered in the pages of the house-organ to the dealer readers.

Contrast that with a firm of Pittsburgh printers who found, and so publicly admitted recently, that they did not get a single traceable order from their house-organ for the first year, and only a few during the second year, but from the third year on it brought them practically all their business. Or putting it another way, practically all their business from the third year on was done with firms who were led to place their first order with the house-organ publishers, based upon the house-organ appeal. Don't overlook the fact that salesmen closed the orders in this case, and it is not fair to say that the house-organ built their business, but it was a contributing factor.



The house-organ is a favorite form of *planned* direct advertising for printers — from the physical standpoint. Julian Wetzel's *The Keystone Press* has been going nearly a decade, and business has been coming ever since it started. The house-organ is ideal for building good will, but if immediate inquiries are necessary other physical forms will be found worthy of consideration. The reproductions show the cover and first inside page of a recent issue.

In considering results which may be expected from direct advertising, and which you must consider to answer the customer's persistent query, "What may I count on in the way of results?" bear in mind that even the absence of results may be indicative of almost perfect success. It sounds paradoxical, but it may be true. Suppose you are producing a portfolio on national advertising (that is, the use of one physical form of direct advertising to sell another kind of advertising, namely, magazine advertising) for dealers. Suppose further that this portfolio has for its purpose or aim [see the first instalment for details] the getting of the local dealers to do their own local advertising to mesh in with the manufacturers' national advertising, it is quite conceivable that this portfolio may be so built that the dealer will go right ahead and do the local advertising without writing back to the national advertiser for more details. In this latter case the lack of returns would prove success. Or take another example: Suppose your direct advertising is for the purpose of sending the recipient to a local dealer to buy an Everpointed lead pencil. The lack of inquiries from users, coupled with increased orders from dealers for merchandise needed by them to fill orders, would show that lack of direct results proved the piece was a success, for if the users started writing in by the thousand: "I don't understand what you mean when you say your pencil is 'everpointed,'" or "Where can I buy these pencils, at the butcher's?" or, "Where can I secure more leads and at what price?" these results in the way of inquiries would prove that the direct advertising was ineffective.

Return for a moment to the Pittsburgh printers who published the house-organ so successfully: Suppose in each issue they had made it a point to get a large volume of postal card inquiries and failing to get them had stopped the publication at the end of the first year; think of the loss they would have sustained. For it is conceivable if they offered a cloth bound book on direct advertising with their first issue they would probably have gotten twenty to thirty per cent returns from that single mailing, but they would have sold comparatively little printed direct advertising therefrom. And so we come to the next step: "Many inquiries may mean few sales."

Let me give you a few of the statistics on this score, with the permission of D. Appleton & Co., publishers of "Effective Direct Advertising," for they cover the published and unpublished statistics on results which the writer was able to compile in a decade:

A direct advertising campaign of a silverware manufacturer brought in forty-seven per cent returns in the way of inquiries — a small but free premium having been offered — but only one per cent of these replies ever became actual sales.

Straight selling talk on motor boats brought in only nine per cent inquiries, but four per cent of these were turned into sales, and twenty-eight per cent of the total number who replied admitted that curiosity prompted their doing so.

A purely mail order proposition, that is, one which gets its inquiries entirely through publication advertising, is on record with the fact that 1,000,000 inquiries were secured for a free booklet, and 82,000 of these were turned into sales (entirely by direct advertising, by the way) of approximately $62 each, or a total business from the 1,000,000 inquiries of $5,084,000.

Now let me repeat a rule which I have found to hold good, in the main, in any kind of proposition: "Inquiries, or direct returns, increase in value just as the intangibility of the thing offered for sale increases. In other words, if you are offering something intangible you must place more and more stress upon the inquiries — for it is only after the contact that you will have a chance to demonstrate your intangible proposition to your prospect, and without demonstration you will have no sales."

The sale of a direct advertising service, which is the underlying thought of this series, is the most intangible of intangibles, as I have been trying to show for some two thousand words. Even life insurance, which brings its benefits (aside from accident, endowments, etc.) entirely to the living and not at all to the dead who paid the premiums, is more tangible than selling direct advertising service, for the life insurance solicitor has innumerable statistics to prove how many die every second, minute, hour, day, week, month, year, etc. He likewise makes a continued play for getting inquiries. One of the big Hartford insurance companies, for example, secured many millions of dollars' worth of business by a direct advertising campaign, supplemented by salesmen, the sole purpose of the direct advertising campaign being to get inquiries for a valuable *free* novelty. Once the salesman got his foot inside the door of the prospect he started the selling fireworks, and eventually sales came.

Therefore, in my opinion, printers who wish to sell direct advertising service must strive for inquiries and follow them with supersalesmen, as it were, unless (as was the case with the Pittsburgh printers) they are willing to sit and wait and wait for the impression to sink in upon the entire prospect list almost at one time.

Much as in the case of the life insurance company, the ultimate results from the inquiries will depend upon the caliber of salesmen who go out to sell the inquirers. For, practically speaking, every business house has some use for some form of direct advertising, and it is only a question of contact and sales ability to get the business for your house.

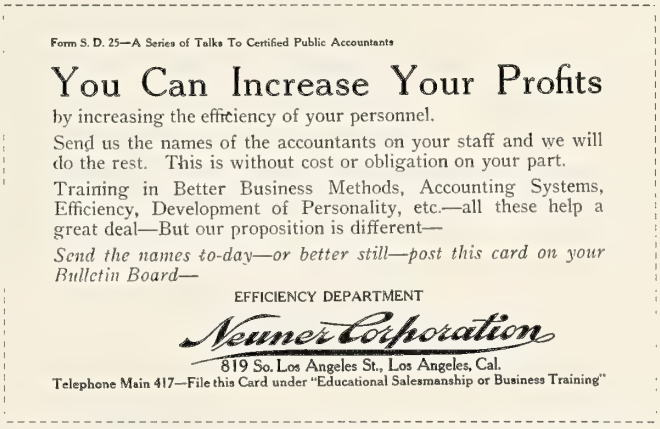
Herewith we show, as a special insert, one of a series of eight broadsides sent out by George F. McKiernan & Co., producers of direct advertising, printing and binding, 430 South Green street, Chicago. Each of these pieces is on a different color cover stock and is printed in two colors of ink, the color of ink used for ornamentation changing with the color of the paper. The outside (which we shall take up in a later article) changes too, but the titles are indicative: "Forty Calls or One?" "With Shotgun or Rifle?" "From Start to Finish," "More Than Skin Deep," "Two Ears of Corn," "Many a Good Idea," "You Must Tell Them," "This is the Time."

The broadsides have the same general format, as our reproduction shows; the serial number appears in the small top mortise, the name in the bottom one. The large top mortise encases a drawing in every instance, and under it is an italic caption, and below that the main appeal, as suggested by the outside wording.

Opening up the broadsides we find within two pages of copy appeal, decorated (the decoration run in different color in each piece), two italic captions within mortises, and a tipped on return postal card. The first three of these return cards are identical in wording, with a change in color of printed border; the last five are identical in wording, and with this idea we must find a little fault, as it is our belief that in a campaign so well executed as this one there should have been an entirely different return card for each mailing piece.

[Though an appeal has been made for campaign material, let us say parenthetically at this point, and though large quantities of direct advertising have come in to us, this McKiernan campaign and the one distributed by the Neuner Corporation, which is mentioned further on, are the only two which have so far met our requirements. All the rest are isolated mailing pieces, coming in one at a time, or house-organs. The use of the house-organ in the sale of direct advertising is well known to our readers, of course.]

It is a pleasure to reproduce the McKiernan campaign because of its completeness and because it is logically planned,


Form S. D. 25—A Series of Talks To Certified Public Accountants

You Can Increase Your Profits

by increasing the efficiency of your personnel.

Send us the names of the accountants on your staff and we will do the rest. This is without cost or obligation on your part.

Training in Better Business Methods, Accounting Systems, Efficiency, Development of Personality, etc.—all these help a great deal—But our proposition is different—

Send the names to-day—or better still—post this card on your Bulletin Board—

EFFICIENCY DEPARTMENT

Neuner Corporation

819 So. Los Angeles St., Los Angeles, Cal.

Telephone Main 417—File this Card under "Educational Salesmanship or Business Training"

The simplest form of a planned campaign — from the physical standpoint — the use of government postal cards. This simple appeal, however, produced results.

and further, because in submitting it J. Clark Collard, director of merchandising service, tells us: "For a considerable space of time we have been advertising our facilities for complete productions of mail campaigns and *we have taken our own medicine and the results have been highly productive.*"

His report is in line with the topic under discussion, *results.* How many printers are "taking their own medicine?" How many are planning a definite campaign and following it through as the McKiernan Company has done? When we asked for permission to reproduce this campaign, Mr. Collard willingly granted it, because reproducing it would help convince others, and would help his firm and all others to sell more firmly the direct advertising idea. He added, "If the printer will only get busy advertising his facilities and will realize that he is the logical producer of direct mail advertising, he will find it considerably to his profit."

At this point we must digress a moment and return to the general subject of planning and matter of classifications. In both the case of the McKiernan and the Neuner Corporation campaigns the same physical classification was used throughout the series. The use of the same physical appeal throughout the campaign as in these cases, if persisted in, will eventually be certain to put over your story. On the other hand, the use of varying physical appeals, as for example, a letter followed by a broadside, then a folder, later a booklet, and then a mailing card, will by its very novelty often help put your message over all the more quickly, if properly planned and executed. It is not to be inferred from this that the writer suggests the use of a varied appeal in every campaign, or of the continuous use of some one physical form as in the McKiernan campaign, but it is mentioned to show the various possibilities. The surrounding circumstances, such as what competition is doing, how they are doing it, the list, and many other factors, physical and mental, must be taken into consideration in deciding upon the mechanical method of presenting the story or idea, but more on this point later.

Ira W. Wolfe, industrial engineer of the Neuner Corporation, manufacturing stationers, printers and lithographers, of Los Angeles, California, used the postal card throughout his campaign to certified public accountants [compare with the second article on "lists"] and with the exception of the first all the cards were of the governmental postal variety. A specimen card is reproduced. "The returns received on these were highly satisfactory," said Mr. Wolfe.

This gives us an idea of general *returns from postal cards, or mailing cards;* now for a few concrete facts on this physical form: A card like slip, 3½ by 8¼ inches, printed in one color, both sides, in two days of mailing produced traceable orders amounting to $4,000.

A simple mailing card, three folds only, offering a low priced piece of factory equipment, pulled business amounting to over $7,000.

And now for some concrete facts on results from other physical forms:

Returns from folders: A steel tank company sent out 5,477 "stunt" folders — one which makes an ingenious or trick fold — and produced 115 inquiries and traceable business amounting to $6,200.50, at a total cost of $285.12.

A paint company secured .108 per cent returns from one mailing folder, and .255 per cent from another.

Returns from blotters: A saw company mailed 5,195 blotters, accompanied by return cards, securing .049 per cent returns.

Returns from circular letters: One direct advertising specialist has gone on record that a circular or form letter should get about one per cent returns. Hugh Chalmers once got ninety per cent returns from a form letter — one sent to a list of firms asking for prices on goods the addressees sold. The difference explains in a sentence how the kind of appeal will change the results of the appeal. A form letter sent out by a firm of manufacturing pharmacists procured from five thousand druggists business amounting to $7,000 in twenty-one days.

One letter which went out under first class postage and enclosed a self addressed "Yes" or "No" return postal therein brought back eighty-two per cent results.

When a remittance of from $1 to $5 is required to be sent in advance with the order, such as for a book, from one to three per cent returns have been considered *fair,* and this has been increased to five and six per cent by not requiring money in advance.

Returns from four page letterheads: A four page letterhead used by Jeffrey Manufacturing Company to sell road building materials produced 844 inquiries from a mailing of 45,912, which resulted in from $75,000 to $100,000 worth of business.

One sent out by a grape juice company to 72,200 grocery and delicatessen stores produced 5,850 responses, or eight per cent, with orders for 2,325 cases of the product.

Returns from booklets: One booklet sent to 450,000 produced 32,000 direct inquiries which called for more than 4,000 trials of that particular machine advertised in the booklet, and resulted in the sale of almost 2,000 machines through salesmen's efforts.

Returns from catalogues: It needs but little space to report this class of return, for the results of any mail order house are sufficient, but is interesting to note that the American Wholesale Corporation sold $35,345,711.91 worth of goods at a cost of 1⅞ per cent, and in this case the entire sale was consummated through mail and direct advertising.

Results from house-organs usually come after a period of years, for the house-organ is a builder of good will. This good will can be utilized to sell direct advertising (or other merchandise or service) of course, though as a rule the house-organ requires a longer time to produce *inquiries* than other forms. That is, if immediate inquiries are necessary the house-organ is not generally the best form to use, but if an *educational* program is needed, the house-organ is an ideal form. To be specific, suppose a printer of forms, general work, etc., desires to go into the direct advertising field. It is going to require an educational campaign to prove the ability of this shop to do direct advertising printing, and here the house-organ is just the form to use. The house-organ can also be used to supplement other forms, to provide certain *continuity* of appeal [see first article of this series] and the like.

Julian Wetzel has admitted that his little house-organ, *The Keystone Press* (specimen cover and one inside page reproduced), has built up in a period of ten years practically all his printing business, and it is practically his only form of advertising. To make much headway, another firm trying to start in Indianapolis and expecting to appeal to Julian's customers for business would either have to make a different appeal in house-organ form or use an entirely different physical form of direct advertising. This same principle holds in any use of the house-organ.

These paragraphs are merely suggestive of returns or results and to every producer of direct advertising the writer suggests the starting at once of a personal index of articles in all the leading advertising and allied publications which show results produced by various physical forms, so that when the local hotel man calls upon you for a campaign to increase dining room patronage in these days of Volstead and dry enforcement agents, you may be able to turn to a card which will tell you how at least one other hotel met this situation and show you the physical forms used.

Attention should also be called to the fact that even such general statements as "results satisfactory" coming from reputable firms as those quoted in earlier paragraphs will often serve in lieu of definite dollars and cents or other specific statements.

THE POWER OF PICTURES

A square inch of good picture is worth a yard of indifferent copy.

A representative picture can tell more in a minute about a given subject than a ream of writing will in an hour.

The power of the picture lies in the universality of its appeal. It attracts old and young, rich and poor, illiterate and erudite, civilized and savage.

It knows no barrier of race or tongue. It requires no medium but sight.

It presents something concrete in visible form. It requires no literal interpretation. It is as expressive as we like to make it. It holds as many forms as we care to give it.

By passing it through the crystal of our imaginations, we can see each component part. No solid is so dense and no height is so great that they can say to our vision: "Thus far and no farther!"

The power of the picture is the swift power of visualization over the slow rounds of reasoning.—*The Pocketbook.*

THE WEALTH IN BOOKS

Consider what you have in the smallest chosen library. A company of the wisest and wittiest men that could be picked out of all civil countries in a thousand years have set in best order the results of their learning and wisdom. The men themselves were hid and inaccessible, solitary, impatient of interruption, fenced by etiquette; but the thought which they did not uncover to their bosom friend is here written out in transparent words to us, the strangers of another age. We owe to books those general benefits which come from high intellectual action. Thus, I think, we often owe to them the perception of immortality.—*R. W. Emerson.*

EDITORIAL

As THE last forms of our January issue were closed we received the first announcement for publication of the Boston Graphic Arts Exposition. This, be it known, is to be the event in which our good friends, the Bostonians, are going to put it all over their brothers in the wild and woolly western city of Chicago, and show them how to put on a show. Last summer the printing house craftsmen of Chicago set a precedent for printing trade expositions, and now the Boston craftsmen intend to prove their ability to surpass it. The announcement states that the coming exposition will contain everything shown at Chicago, with the addition of a large department containing boxmaking, a department for a printing exhibition, as well as machinery for printing cloth and wall paper. The Boston Club of Printing House Craftsmen has organized the Boston Graphic Arts Exposition, which has been incorporated under the laws of the State of Massachusetts, a long list of officers, directors and committees, with a business manager, are already on the job, and it is evident that the Boston show, which will be held during the week of August 28 to September 2, 1922, will completely overshadow anything yet held. The craftsmen are showing their metal in these events, and it is now up to the entire printing and allied trades to give them the fullest measure of support. No better opportunity for securing up to date information regarding all features of the printing industry can be secured than is offered in these expositions.

THE INLAND PRINTER takes pleasure in announcing a new series of articles by R. T. Porte, which we are certain will prove of great interest to our readers, especially the younger ones. Mr. Porte's articles heretofore have been devoted to the business end of the printing industry. In this new series, the first of which will appear in our March issue, he assumes a new role. He will write for the apprentice, and his articles will be in the form of letters from an apprentice, with answers thereto, and will discuss many phases of the technical side of printing. Besides being an expert in matters pertaining to problems of cost finding and efficiency, Mr. Porte is also a practical printer and has a wide knowledge of the practical work of printing. Hence we feel certain that he will open up many new and interesting points which he has not touched on in his former writings. Incidentally, or by way of parenthesis, we might state that whether or not Mr. Porte is aware of the fact, we can not say, but in his first article, which is in hand as this is being written, he has injected what might well be considered a new slogan for printers. In giving advice to an apprentice he uses the phrase, "Printing is the inseparable companion of achievement." If this phrase is studied carefully it will be found that the initial letters of the principal words spell the unit of measurement for printing:

Printing is the
Inseparable
Companion of
Achievement.

We can not help but feel that Mr. Porte, whether intentionally or otherwise, has created a slogan worthy of consideration and use, for printing is indeed the inseparable companion of achievement.

"SERVICE" is a word very much used, and too frequently abused. Yet, in proportion to the measure of service rendered is success assured. "He profits most who serves best," is a true saying. He serves best who has the fullest appreciation of the value of the service he is rendering. To serve truly, one must know thoroughly and have a true appreciation of his calling. Service is the basis of the printing business. The printer who makes the greatest success of his business is the one whose vision extends beyond the mere dollars and cents value of his work, and reaches out to the true service rendered by his product. No printer who conscientiously devotes even a small part of his time to reading the remarkable history of his art, and of the important part it has played in the world's progress, can fail to gain a far greater vision and appreciation of his calling. He will be a better printer, a more proficient craftsman, a more prosperous business man, and, above all, he will have a true love for his work.

ECONOMY, when wisely applied, is vitally essential in any business. False economy, though, is too often in evidence, and it leads to numerous little leaks which have their effect on the profits. Printing offers many opportunities for false economy unless careful watch is maintained. A few cents saved on a pound of ink, for instance, may lead to considerable trouble on the presses, which will far more than eat up the saving made. It may also lead to an inferior piece of work, injuring the reputation of the house. If the use of a better grade of ink, one having a greater covering capacity and thereby requiring less for the work in hand, one that is better suited to the paper being used, will eliminate difficulties in running and result in a better piece of work, then it is wise economy to use it. A few cents a pound saved on paper may show a lower cost in that part of the job; but if it leads to trouble and delay while running, and to imperfections in the finished work, then it is false economy to use it. Wise economy calls for the selection of paper best suited to the job and ink best suited to the paper. False economy

sends work into the plant regardless of preparation or proper routing; wise economy maintains a proper routine for all work going into the plant and sees that it is properly prepared before it is started on its way. False economy disregards efficient layout of equipment; wise economy sees to it that equipment is arranged with a view to greatest production with the least possible waste of time. In times like the present, economy is vital. Constant watch should be maintained, however, to make certain it is wisely applied.

A Sound Policy for 1922

The Inland Printer has been favored with a copy of a bulletin, sent out in typewritten form just before the first of the year to the salesmen of the Kalamazoo Loose Leaf Ledger Company, by the president, George P. Wigginton. This bulletin contains so much sound advice, and sets forth so clearly a policy that should be adopted by all business firms this year that we use it editorially to give it the prominence and emphasis it deserves:

" Sane business men today are endeavoring in every conceivable way to stabilize industry and to so conduct their business as to solidify the fabric, leaving nothing to undermine or to shake that confidence which is the foundation of successful business.

" Notwithstanding the desire on the part of many good men to accomplish this most desirable result, there is one element that has entered into business which seems to have been almost entirely overlooked. This condition, which has prevailed during the past few years, and which can not be too severely criticized, is price competition.

" The depression occasioned by the deflation period has made a great many concerns more or less panicky, and has occasioned a slice in prices in many cases which is far below that which will protect and safeguard the business.

" The buyer is just as guilty as the seller under these circumstances, provided he is sufficiently well acquainted with what he purchases to realize that he is buying below cost. To buy below cost is just as unwise as it is to sell below cost. When he buys below cost he is contributing to the downfall of the business, thus weakening the whole industrial fabric, including his own business. Successful business can not be accomplished unless the largest possible percentage of business enterprises are successful. During the past few years, however, the charge prices of most concerns have been so exorbitantly high that the average purchasing agent today does not definitely know whether he is buying on a fair or unfair market.

" If the price is right, it will show a reasonable percentage of profit over and above cost; but any concern which tries, habitually and continually, to beat down the price it pays for its commodities below what will net a reasonable profit to the seller, is just as unfair and unwise as is the man who can and does profiteer continually, with the exception that probably the former is the more dangerous.

" It remains, therefore, for the buyer to determine what is a reasonable and proper price, and the burden of proof rests with the seller. If the seller is equipped to produce and sell a commodity at a proper price, he can and should be willing to show the buyer his costs and his profits.

" In the case of the printing industry, for example, there are certain definite, underlying costs which are constant and unchangeable. We find, however, that a great many concerns are today selling their product at a price that is not sufficient to meet fundamental basic costs. We also find many concerns are shopping around to buy their printing, entirely losing sight of that important factor in industry — legitimate profits. They feel, apparently, from their actions, that they can buy everything they use below cost, and sell their product at a profit, and get by. Just a little analysis on their part would demonstrate conclusively how fallacious, unwise and extraordinarily dangerous it is to their own industry.

" The only way in which business can return to a normal basis is for every concern to sell its goods at a profit, not an exorbitant profit, but a fair return on the investment. If all concerns would maintain a price that would enable them to obtain this fair profit, there would be just as much goods sold, and industry would return very rapidly to a normal level.

" One of the most unfortunate circumstances surrounding this condition, especially in the printing industry, is the position of the banks. One would feel that a banking institution more than any other concern could and should more readily realize the necessity of any business making a fair margin of profit. But today the experience is that a very large number of banks are shopping for their printed material, utilizing one quotation against another in order to bring the price down to the lowest possible level, buying their goods in many, many cases at a price below the cost of production.

" What is going to happen to the banks carrying the accounts of this class of printer? Their loss will certainly be greater than the savings effected in purchasing their printed material below cost. Besides, they have upset industrial conditions, and will continue to do so to their own detriment.

" It is, I believe, the function of a salesman to bring out more definitely this situation, and to sell his trade on the necessity of playing the game fair and square. The salesman should be in a position to show his cost and the margin of profit which he exacts on it, and he should have strength and courage enough to insist on prices which he knows are right, and fight it out along this line.

" Salesmen in all lines are a very decided and positive factor today in reaching a more normal condition in industry. They should preach the gospel of square dealing, fair treatment on the part of both the buyer and the seller, and they should exercise, as they have never exercised before, their persuasive powers to keep the market steady and prevent unwise price reduction.

" It is just as dangerous — in fact, it is more dangerous — to sell below cost than it is to sell at an unwise profit. And it is just as foolish for the buyer to beat down his purchases to a point leaving no margin for the life of the concern from which he may buy, as it would be for him to pay any price that may be asked, regardless of volume of profit added. Every time he has purchased goods below cost he has lowered the vitality of his own industry.

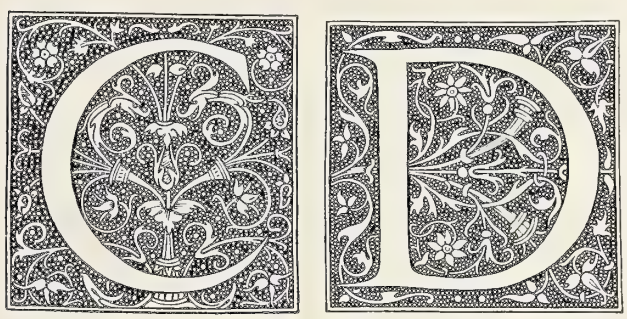
" If this one factor can be brought home to the purchasing departments of the various concerns, and if a real sane policy of buying at a proper price with a reasonable margin of profit always added can be effected, industry will have reached a point where normalcy will be in sight."

GEOFROY TORY, A GREAT TYPOGRAPHER, AND HIS APPRENTICE, CLAUDE GARAMOND, THE FIRST TYPEFOUNDER

BY HENRY LEWIS BULLEN

THE active typographic career of Geofroy Tory extended from 1518, in which year he was thirty-eight years of age, until his death in 1533. Prior to 1518 he had for several years associated with the leading printers of Paris and Lyons, employed by them as an editor and literary adviser, and he had taken lessons in drawing and engraving with the intention of employing those arts in printing. Thus he was in a position to range himself with the masters of the printing art when he definitely engaged in typography as a profession.

Tory's career was contemporaneous with the most glorious period in the history of printing. The glory belongs to a group of French printers, emulators of Aldus Manutius, the most learned body of men in all Europe, more learned than any group to be found in the universities, veritable missionaries of learning, who with almost equal ardor sought to clarify their printed pages by perfecting and using a new and more readable order of type design — the order we now call old style. In the pages of their books we find the practices which are today the accepted rules of good typography, whether book or commercial. Correctly proportioned margins, proper relation of sizes of types to areas of paper pages, even spacing of words and lines, uniform indention, lively color, good paper, perfect register of colors, clear and bright presswork — these elements of good printing were understood and practiced by



Examples of Tory's initials, slightly reduced, as shown in Bruce Rogers' "Geofroy Tory," from which book all reproductions of Tory's work in this essay are taken.

all French typographers in that glorious period. At least, we have never seen any of their work that was unworkmanlike or paltry. Now, to these qualities, which when combined in a page are sufficient to excite the admiration of lovers of fine printing, they added a moderate amount of chaste embellishment, usually of spirited line drawings of head pieces, vignettes and initials. In these admirable combinations in which the text is supreme without being severe, and ornamentation subordinate, we have the final emancipation of typography from the influence of the gothic illuminated manuscripts, from which even Jenson and Aldus were not entirely free. This was the beginning of modern typography, in which, if it is understood by those who print, reading is made easy, while the medium is made modestly attractive. In receiving the printed message we may admire and even love the messenger, for it is true of typography as it is of oratory that the argument is made more effective, or less, by the manner of its presentation.

In this period Geofroy Tory was a dominant figure. He was born in 1480 in Bourges, at that time a university city, about one hundred miles south of Paris. There he received an excellent university education, supplemented by studies in two colleges in Italy. Returning to France, he became a professor in the College of Plessis in Paris, where he was teaching in 1509. In 1511 he was teaching in the College Coquerst and in 1512 he became professor of philosophy in the College of Bourgogne, remaining there until his abandonment of the teaching profession in 1516. During his teaching period he issued some poems of his own and, as he tells us, "caused to be printed and put before the eyes of worthy scholars divers works in Latin, both in verse and in prose," with such broad success that not only the subject matter but the style of the printing was praised. During this teaching period, also, he married and, in 1512, became the father of a daughter, Agnès. His wife's name was Perrette le Hulin. Thus was he equipped



Two more of Tory's initials, reproduced from Bruce Rogers' "Geofroy Tory."

when he started on a two year visit to Italy. So far, though born, as he tells us, "of obscure, middle class parents," he seems to have trodden the primrose path of scholarship, with no dearth of funds or of influential friends.

As early as 1509, when he was twenty-nine years of age, Tory added to his income as an academic professor by working for printers, editing and comparing manuscripts of the classics and guiding books through the printing houses for patrons of learning. His method of editing he explains in a book printed in Lyons in 1510, in a dedicatory letter, of which this is an extract:

> Geofroy Tory of Bourges to Jean Rousselet, devoted lover of letters, long life and happiness:
>
> . . . That you might benefit the State by your counsel, you made it to your interest that I should emend Quintillan [Institutiones] and have him printed as handsomely as might be. After carefully collating a large number of manuscripts, I industriously set to work and, by eliminating almost countless errors, I made a single manuscript of considerable accuracy. This, in accordance with your orders, I sent from Paris to Lyons. I only hope that the printers will not introduce other new errors. Farewell, and love me.

He continued this avocation from 1509 until 1516, evidently much interested in printing as a profession, for during this period he took lessons in drawing and engraving, with a view to applying those arts to printing. In 1516 he resigned his teaching work and set out for Italy. On the way and while in Italy he studied art works, principally architectural art, which is kindred in its principles to typographic art, both being geometric. Thus Tory completed his training for his printing career. Like the great Aldus and Caxton of earlier times, and like William Morris of our time, Tory entered upon typography with a matured, definite and ambitious purpose, not driven by the force of circumstance or environment, as was usually the case with other notable printers.

In 1518, once more in Paris, Tory became a member of the guild of booksellers and printers. The guild controlled minor employments connected with bookmaking. Among these was that of illuminating books, pen made or type made, by painting in initials, borders and other decorations. Tory chose

to do this work, together with designing and wood engraving. As an illuminator he might buy books from a printer, beautify them with his illuminations and sell them, or he might do this work for an owner of a book. There is no record of Tory's activities as an illuminator, other than his own statement that he so employed himself, but a few manuscripts are in existence signed either with the letter *G* or the name *Godefroy,* and done in 1519 and 1520, some of them for Francis I., an ardent patron of the arts, especially (in his latter years) of the typographic art. The fact that some of the designs in these illuminated books are also found printed from wood cuts in Tory's printed books, and the coincidence of the signatures being such as Tory might properly use, is the basis for the belief that these manuscripts were by his hand. Of one of these pen made and brush made books of *G* or *Godefroy,* an eminent authority declares that the portraits in them are

charming miniatures, comparable with the finest paintings; as for the drawings, there are some that are almost grisailles [gray monochrome paintings], almost colored — a mongrel and conventional scheme, of very doubtful taste. The painter drew his whole subject with the pen, with a sureness of touch which, it must be said, has no parallel in such microscopical dimensions, especially with respect to the faces and the landscapes; then he laid in the general outline, with the brush and with sepia, in flat tones, lacking life. . . . The border is of the utmost grace of design. . . . The medallions are admirably executed in gold on a blue ground, the models being delicately worked in sepia.

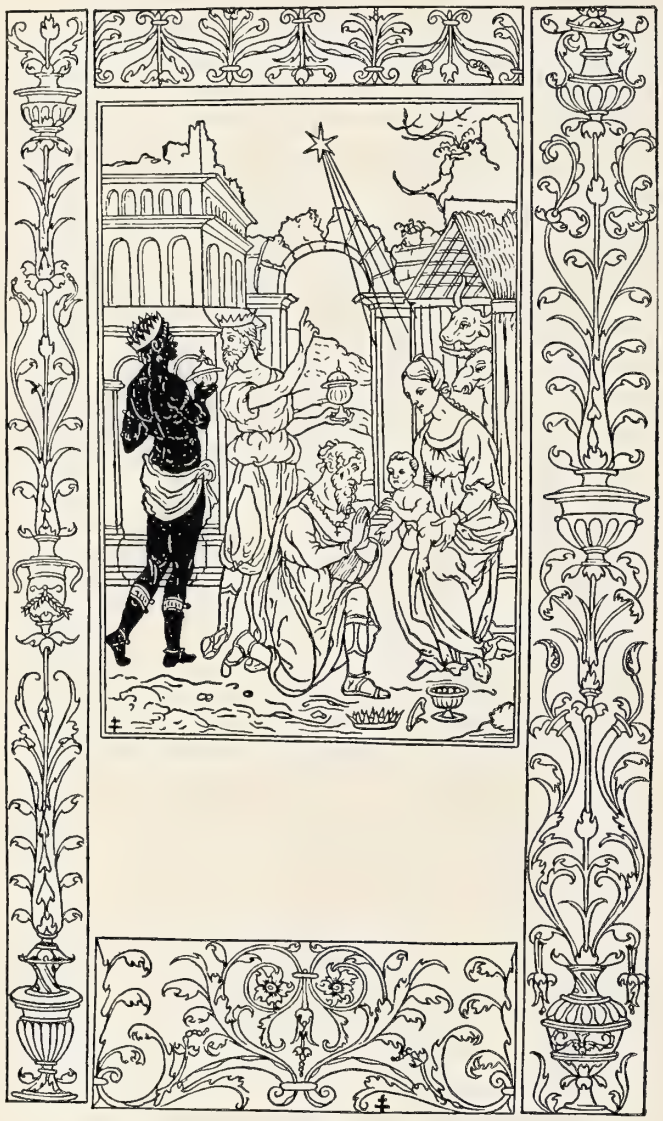
Of another illuminated book with the same signature the same authority says

whether because the artist had visited Italy, or because the better to interpret the poet's ideas, he sought inspiration in Italian works, it is certain that he is less French in the illustrations of this manuscript than in the others. He is more perfect, too, in the art of composition; his distances are more accurately measured, his groups are more in harmony with one another; in a word, he displays an inspiration or resources altogether new.

A third manuscript, described as "magnificent," is ascribed to Tory, because some of the decorative features are identical in design with Tory engravings. This third manuscript was made as a gift to Francis I. and contains paintings of that king, his three sons, and nobles and scholars of his court. It is described as "of most finished workmanship, . . . enriched with [more than fifty] initial letters, painted with peculiar delicacy." Uncertain as is Tory's connection with these manuscripts, they have that excellence which was characteristic of his authenticated work, and such as might be expected from so consummate an artist. That two of them were made for Francis I. may warrant the surmise that through their excellence our artist may have become acquainted with the king, from whom in after years he received the distinguished honor of appointment as the first Royal Printer of France.

At the time when the first of the illuminated books were made, by Tory or another, Tory was designing and engraving on wood a masterly series of borders and illustrations for use in books of "Hours of the Virgin," one page of which is here reproduced. These borders exhibit the lively spirit of Tory; we see that he is expressing his various moods in them. In one he honors the king, in another the queen, and in others himself; some have miniatures and others have inscriptions; some are allegorical and others are adventures in pure line. These line borders and spirited pictures were done in what Tory called the antique or classic style, as distinguished from the medieval style then commonly used in French and German books of hours, in which the chief characteristics are grotesque animals and demons enmeshed in traceries incongruous in their detail. Tory issued five books of hours between 1524 and 1531, which while similar in style are by no means reprints or of an invariable size. Tory might easily rest his fame on these books, though he eventually surpassed the work in them. Before the borders and pictures for the books of hours were printed, Tory procured in 1524 a license for their exclusive use for six years. This encomiastic license indicates that Tory's merits were appreciated by Francis I. or some of his near advisers:

Our dear and well-beloved Master Geofroy Tory, bookseller, living at Paris, hath . . . made certain pictures and vignettes in the classic style, and likewise certain others in the modern style, to the end that the same may be printed and made use of in divers



Border and picture from a Tory "Book of Hours," reduced from 3¾ by 6¼ inches.

books of hours; whereon he hath employed himself a very long time and hath made divers great expenditures and outlay; wherefore, . . . to the end that he may have the wherewithal to live with more ease, . . . we, . . . in recognition of his learning, literary talent, and the excellent . . . report made to us of his person, and of his talents, competency, loyalty, wisdom and goodly diligence, have granted him the privilege that he, and no other, may print and cause to be printed the said vignettes and drawings, and do forbid all booksellers and printers, whomsoever within our realm, to make or procure to be made and printed said vignettes and drawings on pain of a fine of five and twenty silver marks to be paid to us, and the confiscation of the hours, vignettes and pictures by them so printed.

Tory's books of hours were printed for him in various printing houses. He did not begin to print for himself until 1529. Between 1518 and 1529, eleven years, he worked for

other printers as a designer and engraver, and had various joint interests with other printers in the publishing of books. In 1530 he received the appointment of Royal Printer, the first to receive that honor. But there was no royal printing house. Tory continued in his own printing house, as did all other royal printers in France until 1640. As royal printer, Tory printed and had the exclusive sale of certain books issued by the king's command. Doubtless these were lucrative employments. The imprint of one of these books reads: "Printed at Paris, at the sign of the Pot Cassé, by master Geofroy Tory de Bourges, merchant publisher and printer to the king." Three years after assuming the responsibilities of a printing house he died, in 1533. From 1518 he had his own shops in which he sold the books which he illuminated and carried on designing and engraving on wood and metal blocks, and made letter punches. He had his apprentices. His wife, doubtless, helped with the accounts and sales, gaining the experience which enabled her to carry on the business after her husband's death. She sold the printing and binding and bookselling rights and equipments, and relinquished the lease of the premises to Oliver Mallard in 1535, but appears to have continued the engraving work, as many engravings are found with Tory's mark which were made several years after his death. These engravings, issued by the widow, may have been made by Tory's skilled workmen from drawings left by Tory, or from engraved blocks done before his death. They show no deterioration from the best work done by Tory in his lifetime.

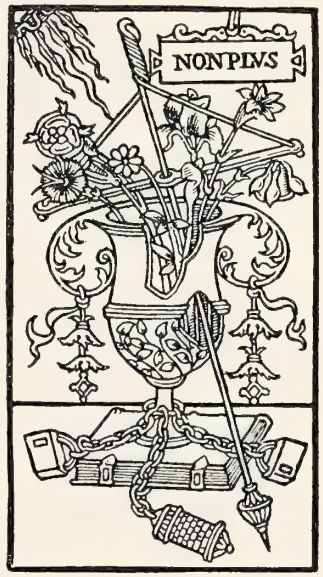
During these fifteen years, 1518-1533, Tory did a great amount of work of a varied character. Prior to 1518 he had



Portrait of Luchinus, ascribed to Tory, and bearing his mark.

issued, as editor or author, eight books. After 1518 he was the editor, translator and publisher of sixteen books, and the author of three. He also issued on his own account six beautifully illustrated books of hours. He printed six books for Francis I. For the account of other persons he printed nine.

As a designer and engraver his work was in great demand. It is identified for the most part by his use of the Lorraine cross, thus: ǂ Doubtless much of the work would be done by his apprentices. He engraved title pages, general illustrations, vignettes, initials, head pieces and borders. While there is no actual evidence that he designed type faces and engraved letter punches for his clients, there is little doubt but that this was one of his occupations. Garamond, who is reputed to have been his apprentice, besides being a printer, established the first typefoundry separate from a printing house. Where could he have learned the art so perfectly if not under Tory's direction? In Tory's book on the proportions of letters he has an engraving of a letter A reversed, which he says



Tory's printer mark, known as the "Pot Cassé" (the broken jar). Tory adopted this mark after the death of his daughter. The jar [his life] was broken by the toret [drill], representing fate. The jar is anchored to a book, representing Tory's life work. Tory gains hope from heaven [left upper corner], which throws its rays upon the broken jar, in which spring up abundant flowers. In the right upper corner the motto, Non Plus.

> is done to help and give hints to goldsmiths and engravers, who, with their burin, graver, or other tool, engrave and cut an ancient letter reversed, or, as we say, to the left, so that it may appear to the right when it is printed . . . so that no one may be misled, for I have seen and do see many persons who are misled. Before the letter to be printed is finished, it is made twice reversed and twice to the right. In the first of the reversed there are the punches of steel [this is the first actual knowledge we have that punches were cut in steel] in which the letter is wholly left handed. The matrices have the letter to the right. The letter then cast is, as I have said of the punches, left handed. Then finally on the printed paper the whole appears to the right, and in its proper aspect to be read.

The reference to goldsmiths reminds us that engraving on metals was a function of the goldsmith's trade, and that much of the decorative work of the earlier printers was engraved on metal, and probably by men who, quite apart from the needs of printing, were expert engravers. These engravings were sometimes made on metal plates much below type height, and were mounted on bases, just as we now mount electrotypes. In not a few books of the fifteenth century the nail heads and screw heads which held the engravings to the bases have worked up and printed.

Tory's engravings appear in the books of the printers, Simon Vostre, Simon de Colines, Philippe le Noir, Robert Estienne, Simon Dubois, Gilles de Gourmont, Thielman Kerver, Cousteau, Jean Marnef and others. These were the chief printers of their time. He engraved printer marks for at least thirty-eight printers and publishers. He also made decorative designs for bookbinders. Whatever he did that has survived was well done.

Tory's most famous work as an author is his "Champ Fleury" (a flowery field), "in which is set forth the true proportions of Attic and antique letters and common roman letters proportioned to the human body and visage." This book was written between 1523 and 1529, and issued in the latter year. In it Tory refers to preceding writers on the art of letter design, Pacioli, da Vinci, Fante, Vincentino and Dürer, but he insists that they put forth no practical formulas. Basing his formulas on poses of the human body, and illustrating

a method of getting well proportioned letters by adjusting them to squares (an obvious plan, not yet discarded), Tory's illustrations look more convincing than they really are. The book has not been useful to artists, and, like his predecessors, he evades dealing with the more difficult minuscle (lower case) letters. But in other respects the book is among the most notable issued in France. It was the means of materially assisting in the reform of French orthography. In Tory's day the French language was little used in literature. Latin was the literary language and French the language of the vulgar. Tory was intent upon bringing the French into proper use, as it was, in his opinion, the greatest of modern languages. In "Champ Fleury" the heading of the first book is "An exhortation to fix and ordain the French language by certain rules for speaking with elegance in good sound French words," and under this straightforward heading he severely criticizes the misuse of French and the misplacement of the accent in pronunciation. So he invented the acute accent, the apostrophe and the cedilla. In this useful work he was assisted by Etienne Dolet, a scholarly master printer of Lyons, who wrote and printed the first grammar of the French language. The French printers were convinced of the necessity of these reforms by their great friend, Tory, and quickly adopted his inventions, so important to the French, and, in the case of the apostrophe, important to English speaking peoples also. In one of Tory's title pages, it is stated that the book is printed "with certain accents, noted, towit, on the *é* masculine, differentiating it from the feminine, on letters joined by synalephe (the apostrophe), and under the *ç* when it is pronounced like s, the which for lack of counsel has never been done in the French language, albeit it was and is most essential." Tory also wrote and was licensed to print "General rules for the orthography of the French language," no copy of which survives. Few books regularly used in schools do survive.

The "Champ Fleury" also reflects light on some matters of which we otherwise would have little knowledge, such as the reference to the use of steel letter punches, and the reproduction of his engraving implements in the first initial letter. It also discloses the interesting, enthusiastic personality of Tory himself. In almost all his books he was concerned with he has intimate prefaces or dedications. In the volume nobly commemorating the virtues of his daughter, who died at the age of ten, he apostrophizes the book, thus:

> Go, book, to the sacred sanctuaries of pious poets; you are light, polished, radiant and neat. Splendidly arrayed you are, and have nard and roses and saffron; the Latin godesses, gracious divinities, together with Phoebus. Be not afraid lest you do not carry with you the favor of the gods; they will lift you, laurel-scented, above the stars.

Tory, a poet, was urging his book to ascend to his lost daughter, Agnès, "the maiden poet ten years of age, an honor to freeborn song and maidenhood; she could already sing tripping measures with tender voice. O rare grace of nature! O manifest glory of the gods! that so tender a maiden should be a poet, a mirror of time born nobility. Me, you leave in perpetual tears and weeping. Alas! I should have more rightly died before you. Pray for your father; pray that he may rise with you to the glad heavens." Imagine the man, the scholar, the reformer, the poet, the patient cutter of beautiful forms on wood and metal, a printer glorified!

And he overflowed with good will to his fellow workers in life's vineyard. He dedicates "Champ Fleury" to the true and devoted "Amateurs of Good Letters":

> I have thought that it would be well and wisely done of me to make of it a gift to ye all, O ye devout lovers of goodly letters! nor to prefer the great to the humble, save in so far as he loves letters the more and is the more at home in virtue.

Now, gentle reader, is it believable that the memory of such a man as Tory, great and good, should have sunk into oblivion, while wasters, reprobates and assassins of his time have filled the pages of history and have always been held in remembrance? Yet such had been Tory's fate, were it not for the pious and laborious studies of a printer, Auguste Joseph Bernard, born at Montbrison, son of a printer, and at one time a journeyman in the Didot printing establishment in France. In 1857, with the aid of Ambroise Firmin Didot, who defrayed the expense of printing, Bernard issued his first



Claude Garamond, the first to establish a typefoundry as a separate business. The type faces known (and others reputed) to be his are still unexcelled. He died in 1561. This portrait is after the original engraved portrait by Leonard Gaultier, made during Garamond's lifetime.

edition of "Geofroy Tory, painter and engraver, first royal printer, reformer of orthography and of typography in the time of Francis I.," an octavo of 252 pages. In 1865 Bernard issued a second edition, extended and revised, and printed in a superior manner. It is an ideal biography of a printer. It is our only source of knowledge of Tory. And in the year 1906 Bruce Rogers, printer, an admirer and disciple of Tory, had the good thought to have Bernard's fascinating biography done into our English tongue. The translation was made by George B. Ives. In 1909 the translation appeared in an edition limited to three hundred and seventy copies, a worthy monument to Tory, a treasure of good typography. Bernard's biographies, in two editions, sold rapidly in France. Bruce Rogers' edition, limited as it is, remains unsold, a fact not creditable to the prosperous printers of America and other English speaking countries. In Bruce Rogers' Tory there are three hundred and thirty-nine reproductions of Tory's designs, all redrawn with the greatest care over photographs of the originals, and from these drawings photoengravings were made, which were afterward perfected by hand when the forms were on the press. The result is that Tory's designs are presented in a manner superior to that of the original impressions done

by printers working under disadvantages which are not encountered by those employed in modern printing plants.

It was during Tory's career that typefounding first became an industry separate from a printing house. There is, as previously explained, a strong probability that Tory supplied steel letter punches (and if punches, then matrices) to the printers. When Tory adopted the typographic profession the types in use in France were of what we call the old style model, but crude in design and imperfectly cast. The perfecting of the old style roman and italic models was done during the period of Tory's collaboration with the printers, and it is not improbable that Tory, who had brought the decorative features of typography to perfection, had a similar good influence on roman and italic letters. It is generally accepted as fact that Claude Garamond was an apprentice in Tory's workshop; that Garamond was the first to set up a typefoundry apart from a printing house and to sell types, punches or matrices to all comers. The first sure evidence of his being a typefounder was when, on account of his celebrity as a letter punch cutter, he received a commission from Francis I. to cut three sizes of greek types for the use of Robert Estienne, then royal printer, but to be paid for and remain the property of the crown. Writing in 1655, Antoine Vitre, a distinguished Parisian printer, says that the king, having "learned [in 1541] that there was an excellent engraver of types, named Garamond, *who had made the punches and matrices for the beautiful roman types which were then in use,* desired to see this excellent engraver. This great prince, having himself seen the work of Garamond, commanded him to engrave the greek fonts." These fonts were used as they were completed in 1544, 1546 and 1550. They are the only fonts which can be positively assigned to Garamond. Documents exist which show that in 1541 Garamond was paid 225 livres for greek type punches, but this may have been an advance payment. The public records show that he was received by his guild as a publisher in 1545. He married Guillemette Gaultier, daughter of Pierre Gaultier, in whose house Garamond printed in 1545 a book bearing his imprint. Garamond married a second time, as is seen in the inventory of his type foundry, taken in 1561, at the request of his widow, Isabeau Le Febvre. Pierre Gaultier was probably a relative of Leonard Gaultier, a portrait engraver, to whom are attributed portraits still extant of Robert Estienne and that of Garamond, of which the portrait shown here is a redrawn copy. The account books of Christopher Plantin show that he purchased matrices from Garamond. Plantin printed his first book in 1555. Garamond died in 1561. Ambroise Firmin Didot says that the Elzevirs used Garamond's types. Two of his domiciles are known from the records, and his name appears on two or three documents, other than those already mentioned, which do not pertain to his profession. This is the sum of the knowledge of Garamond until his death in 1561, so far as we have learned.

Renouard, on the authority of Lottin, says that Garamond exercised his profession of engraver in 1510. If this were true, he could not have been an apprentice of Tory, who began in 1518, but he might have been one of Tory's workmen. Possibly he continued with Tory's successor, and then, in 1545, became a master publisher. There is in the National Printing House in Paris a series of old style roman and italic types of great distinction and beauty, ascribed to Garamond, the punches and matrices for which were bought in 1640, seventy-nine years after Garamond's death. These types are called "L'Université," and are used only for printing done on great occasions. They have been reproduced in America, and a specimen of them is shown here. The broad facts seem to be that in the first half of the sixteenth century the roman and italic letters used in France were brought to a high degree of perfection, and were in demand throughout Europe. In this same period Claude Garamond, Robert Granjon, Pierre Hutin and (somewhat later) William le Bé were active and celebrated as letter punch cutters and sellers of punches, matrices and types. Their principal trade was in matrices, for nearly every printing house had its own typecasting molds and other implements for finishing the types. When Garamond died in 1561 part, if not all, of his stock in trade and apparatus was purchased by William le Bé, who began his typefoundry in 1532. From this point on the history of typefounding is various countries is clear enough. The types made

A Specimen of roman letters ascribed to Claude Garamond, the oldest type face now in use. The original punches are owned by the Republic of France

This is an Italic ascribed to Garamond, now in use in America, perfect in design and relationship of the letters to each other

Specimen of types believed to have been designed and cut by Garamond, who died in 1561. The original punches have been in the possession of the National Printing House in Paris since its establishment in 1640. The series is now made in America, under the name of Garamond Old Style, roman and italic.

by Garamond and his contemporaries and successors were in use until the advent of the less meritorious so called "modern" roman types of Bodoni and Didot supplanted them. The typefoundry of Le Bé, passing into the hands of the Fourniers, continued until the time of the French Revolution. Didot, who died in 1876, states in his history of printing that Garamond's matrices were in use by the Fourniers as late as 1789, and that his father had fonts of greek types made by the Fourniers, which were attributed to Garamond. There is therefore good reason for accepting the ancient types now in use in l'Imprimerie Nationale as the veritable work of Garamond's hands.

We are now enjoying a revival of the styles of type faces and decorative materials through which Tory and his immediate successors achieved the satisfaction of having greatly advanced the typographic art, even if the purblind historians of a stupid world have failed to do them sufficient honor.

BEN FRANKLIN WORKED HARD

It was shortly before our time that Benjamin Franklin figured out a plan whereby printing could be done by machinery, instead of by hand, and along in 1730 — when he had perfected his plans — he had the most up to date print shop in the world.

His shop would be rather on the crude order today, but it was a "rippin'" good shop in its day, and if we as printers, as merchants, and as professional men had as many hardships to endure as Franklin did, we'd none of us be surprised when a competitor threw up his rudder and sunk his ship.

All any of us need in the modern day is a few dollars and a fairly well balanced think tank. If we can't make a living, and lay by a few dollars, we alone are to blame. The fact that there are plenty of men who are doing their prettiest to get by without working or advertising either, is an incentive for the rest of the world to keep their minds busy on figuring out a way, so that kind of a man will not at least make a living off our own efforts. And it wouldn't be a poor idea to remember that almost 200 years ago Ben Franklin made it possible for us to advertise our wares, and he thus gave us an opportunity to make good without having to live on the efforts of some one else.—*The Screw Driver.*

CLARENCE P. HORNUNG

His Quick Arrival an Inspiration to Other Young Artists

BY STEPHEN H. HORGAN

A DECORATIVE designer, not long out of his teens, whose early training had been nil, must have studied intensely and, besides, must have possessed unusual faculties for quickly grasping his art, to be able to cope with contemporaries of ten, fifteen or twenty years of practical experience. Otherwise he could not expect to achieve any degree of recognition and success in so highly specialized a field as advertising design is today.

To sense the vastness of its scope, to acquire detailed accurate knowledge of periods and their masters, with their varying styles and treatments, and to develop full control of the best methods of line and stroke of the skilled draftsman, would have been an exceptional accomplishment. But added to this the power to visualize with freedom and breadth the many possible ways of treating a particular design and to decide on the proper one; to accomplish all this within a period of two years is indeed an achievement worth recording here.

Clarence Pearson Hornung, whose work forms the exhibit on the following pages, is the genius who has arrived so quickly. It is but two short years since he forsook pursuit of a college degree in science to spend his life among T squares, triangles and Gillot pens, instead of among slide rules and logarithmic tables. While at college he was art editor of the college publication, which at the time he considered among the highest achievements attainable in art circles, and consequently he believed it would be quite a downward step to enter the commercial art world.



Clarence P. Hornung.

After leaving college it required but a few months' experience to convince young Hornung that if he was to show the best expression of his own tendencies he must quit the ateliers of established art concerns and open his own studio. This he did, and soon secured an increasing number of patrons for his decorative art, unhampered by the dictates of solicitors, art managers and other intermediate agents.

Unlike the story of so many artists, his is not the tale of an extended apprenticeship, beginning at an early age and gradually rounding out his accomplishments through successive employment in art departments and engraving establishments, developing skill in various directions as required by occasion. Nor is it the instance of some providential fortune, wherein his innate talent was discovered by a benignant soul who fostered the growing artist until he was able to stand on his own feet. Hornung's story is one of self sacrificing devotion to an ultimate goal; of overcoming innumerable obstacles through dogged study, and of moving ahead at an unbelievable gait.

Born in New York city, he is a product of its public schools and of the College of the City of New York. He first showed his artistic talent in drawing for the school papers. Enlisting in the army at Plattsburg Barracks at the age of eighteen, he was granted his commission soon afterward, and while in the service busied himself with war posters, a valuable experience for him.

Examining his present work it will be noticed that in every design is enmeshed a background of essential merchandising sense, which demonstrates the importance of adopting treatment of period style to best fit the nature of the product advertised. Whether the advertiser's problem demands the stately, architectural beauty of the Parthenon, or the luxurious splendor of the richest French handiwork in Le Grand Trianon, the artist is competent to span the whole range of artistic portrayal with authoritative style and unrivaled wealth of detail. To Mr. Hornung belongs that rare gift of genius — versatility — which gives his art a distinctive character.

The apparent ease with which he suggests the wood cut technique of Albrecht Dürer, the decorative borders of Daniel Marot, or the still more trying engraved manner of Houbraken, bears testimony to a thorough study and knowledge of the work of his renowned predecessors, which is supplemented to a remarkable extent by a clear sighted vision of the application of their skill.

Mr. Hornung could not have chosen a more fitting motto for himself than the Latin: "Per Studium ad Maxima" (Devotion makes the Master). If one is to judge of his future work by the variety and high character of his present showing, then has one much to look forward to from this youth of twenty-two.

ART CALENDARS

A small town printer who did not always have enough work to keep his plant going to capacity made art calendars to fill in the little gaps, and it gave him some extra money just when he wanted it most, at Christmas time.

By writing to the printers of large editions of fancy pictures in color and gravure he located several who would sell him job lots at a worth while reduction. He would buy a few hundred pictures of assorted subjects, and then when business was slack he would print an attractive verse in one corner and paste a calendar pad in another. A hole would be punched in the center or in the upper corners to hang them up by. These he would display in his window toward the end of the year and as they were just a bit different and really very attractive he had no trouble in selling them at a price that netted him a substantial return on his investment, including payment for the work. And it kept him busy when he would otherwise have been idle.— *By Russell R. Voorhees.*



AN EXHIBIT OF DECORATIVE DESIGN
FOR ADVERTISING PURPOSES AS DONE
BY CLARENCE PEARSON HORNUNG

THE
INCOMPARABLE

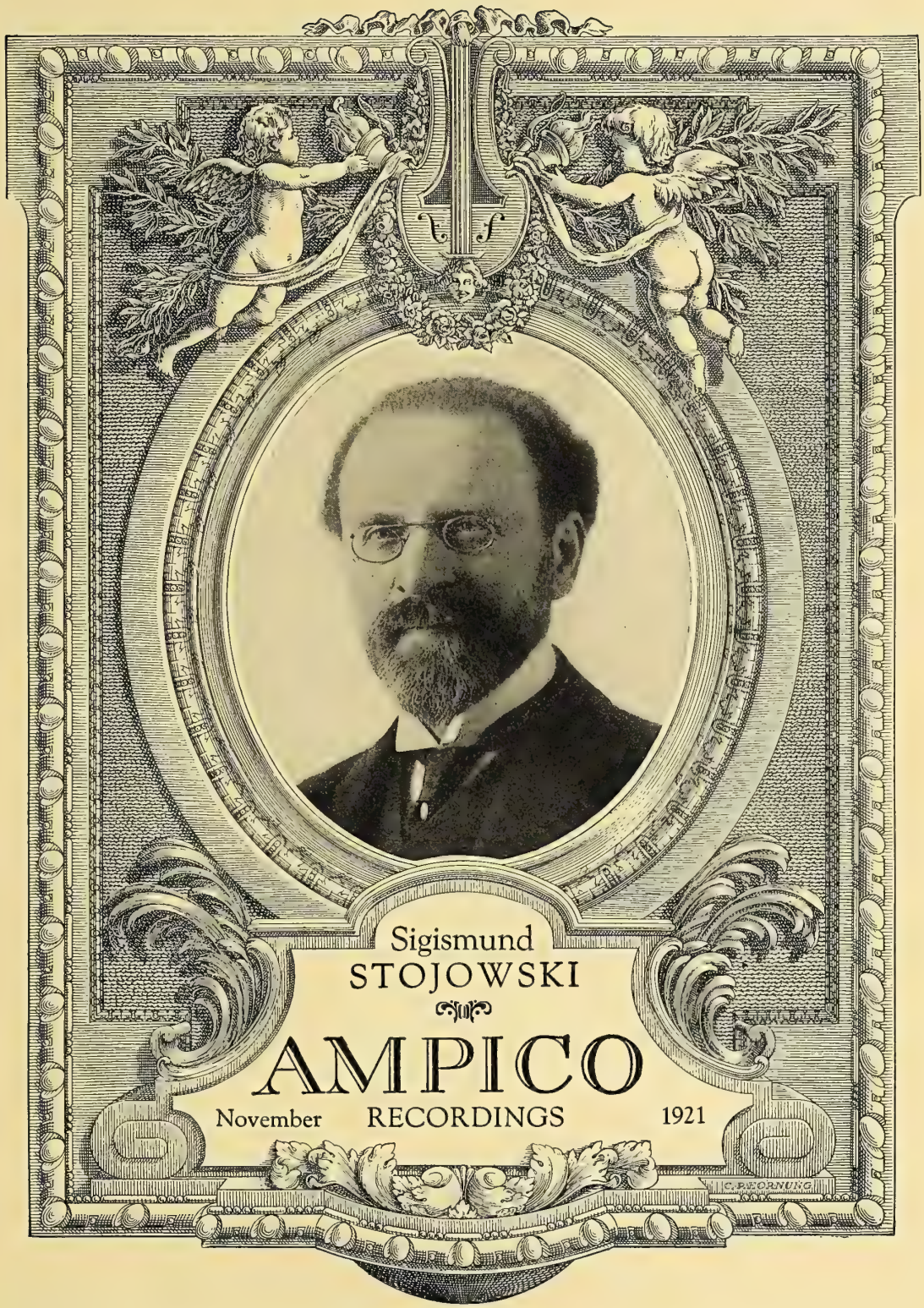
AMPICO

in the World Renowned

Chickering

RECIPIENT of one hundred and thirty First Medals and Awards. ❦ For nearly a century it has exemplified the highest artistic musical endeavor.

EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG
An announcement of golden eloquence and dignified luxuriousness.



EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG
A handsome specimen of rare quality of line, rendered in the finest manner of an XVIII Century French engraving.



ALFRED CORTOT

Alfred Cortot is the greatest of the French pianists who have visited America in many years, and one who stands in the front line of contemporary artists. His brilliant playing of the Second Hungarian Rhapsody offered in this bulletin was recorded abroad for Ludwig Hupfeld and has been scientifically adapted for the Ampico.

AMPICO

RECORDS

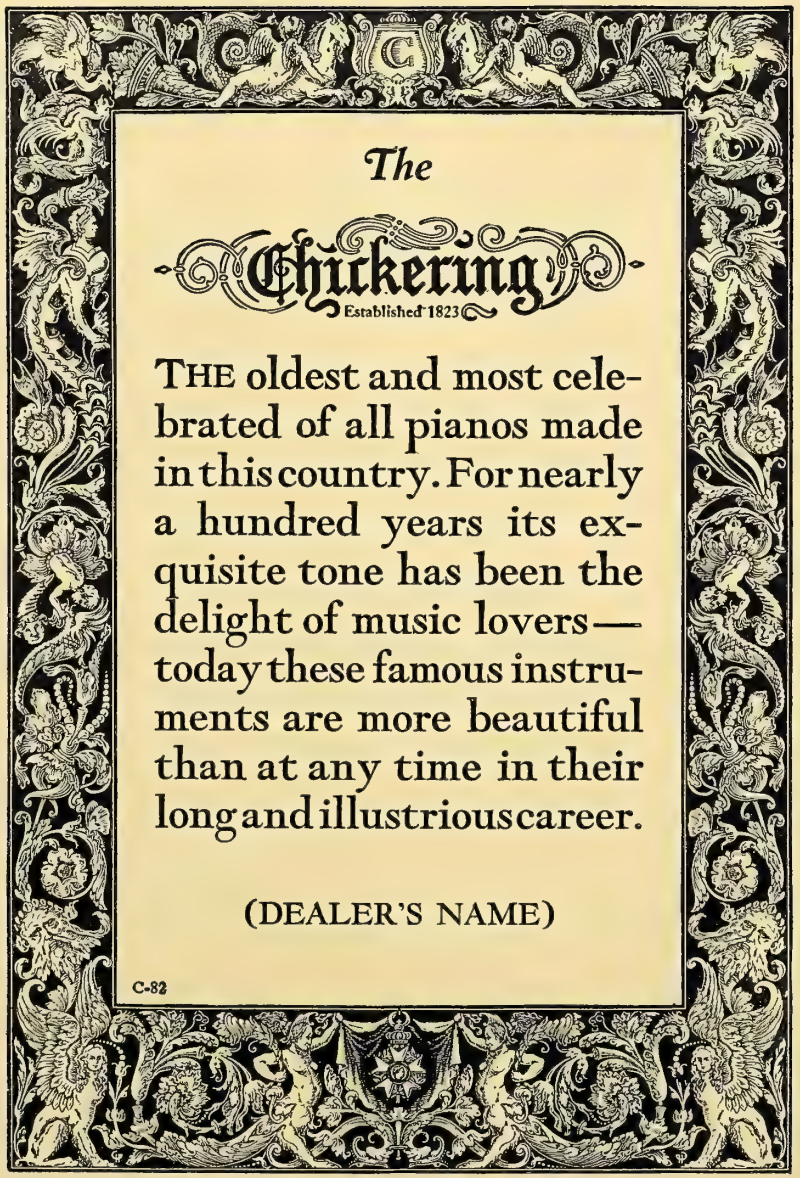
March, 1921

AMERICAN PIANO COMPANY

EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG
A Louis XIV vase pattern cleverly adapted to a modern bulletin cover design.



EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG
Here the problem of harmonizing the components of the advertisement is carried out with sparkling perfection.



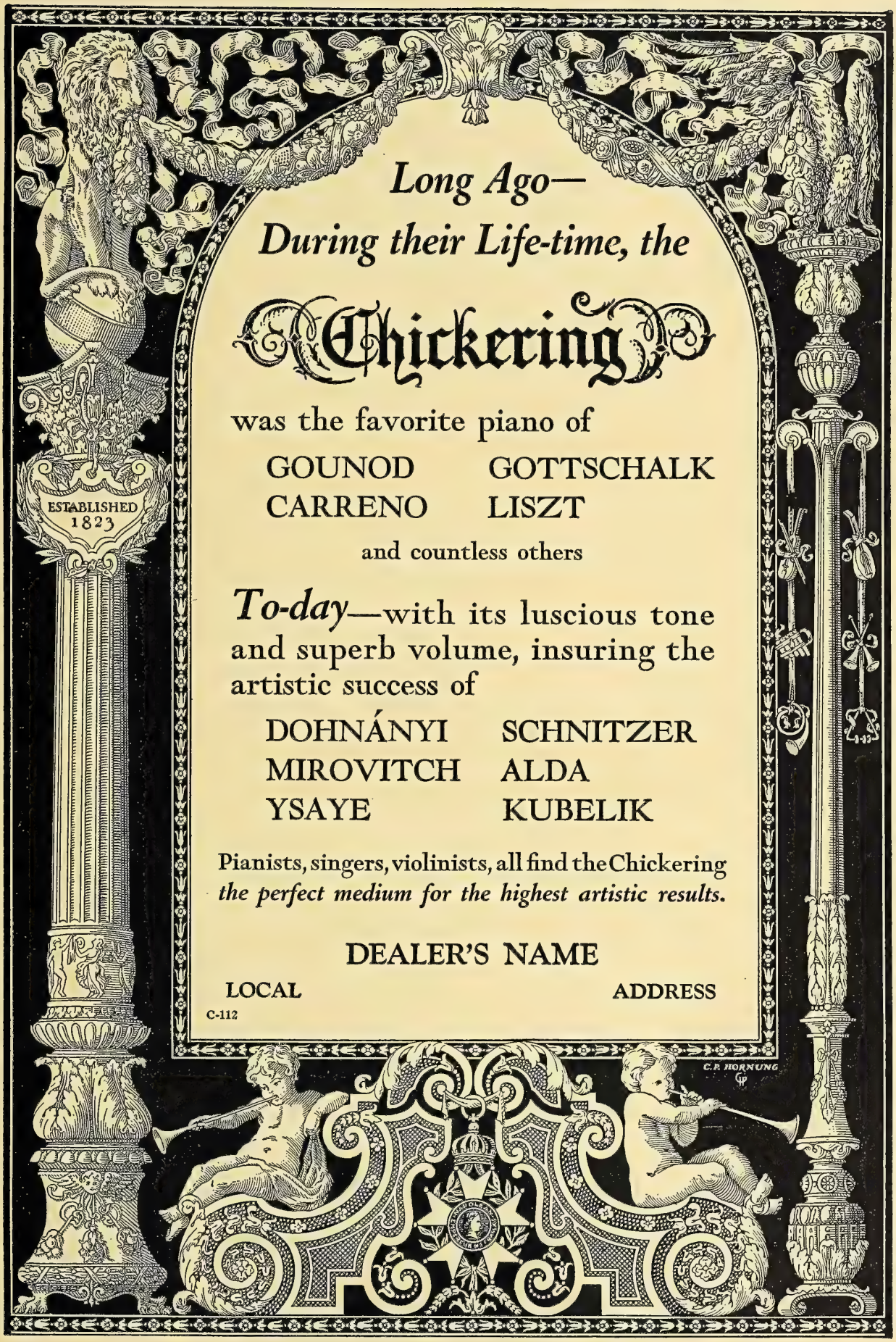
A



B

EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG

A — This fanciful and grotesque motive was inspired from the XVI Century German. B — For dominant strength and suggestive beauty, the above design is unique in its format.



EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG
An exquisite architectural setting enhanced by the splendor of well chosen detail.



A



B

EXAMPLES OF THE WORK OF CLARENCE P. HORNUNG
A — The artist's letterhead design, characterized by a Della Robbian spirit of cheerful youth.
B — The artist's card — a happy combination of cartouche and hand lettering.
Frame originally printed in silver.

The designs on the preceding pages are reproduced through the kind courtesy of F. H. B. Byrne, Director of Publicity, American Piano Company.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Holiday Greetings

PROBABLY no other job of printing offers such scope for the expression of the individuality of the producer as do Christmas and New Year Greeting cards. Wishes for a Merry Christmas and a Happy New Year were expressed by readers of THE INLAND PRINTER in several hundred different ways, the greetings ranging from simple cards to elaborate booklets, but all conveying the message of the glad spirit of Christmas. For the benefit of our readers who wish to gain new ideas in holiday greeting cards we are devoting the job composition department to the display of several distinctive greetings selected from the many we received. It is unfortunate indeed that lack of space makes it necessary for us to limit the display to those reproduced herewith.

The members of the staff of THE INLAND PRINTER would like to extend their thanks personally, but as this is impossible, owing to the large number of greetings received, we take the opportunity now to thank you all most heartily. Holiday greetings are acknowledged from the following:

George O. McCarthy, Hartington, Neb.; Herbert R. Smith, New York; Tremont Printing Company, Bronx, N. Y.; *The Cedar County News*, Hartington, Neb.; Kinkead-Gillespie-Balfanz Company, Chicago; Mr. and Mrs. Milford M. Hamlin, Des Moines, Iowa; Charles H. Collins, Chicago; Cloverleaf Press, Jacksonville, Ill.; Jason Monier Roberts, Champaign, Ill.; The Bachmeyer-Lutmer Press, Inc., Cincinnati, Ohio; Meyer-Rotier Printing Company, Milwaukee, Wis.; Thomsen-Ellis Company, Baltimore, Md.; The Whitaker Paper Company, Cincinnati, Ohio; The Northern Engraving Company, Canton, Ohio; The House of McMath, El Paso, Texas; The University Press, Cambridge, Mass.; Thos. D. Murphy Company, Red Oak, Iowa; H. H. Hunt, San Francisco, Cal.; Eskew Print Shop, Portsmouth, Ohio; Barton, Durstine & Osborn, New York; Peterson Linotyping Company, Chicago; Regan Printing House, Chicago; G. D. Steere Bindery, Chicago; Acton Pub-



CHRISTMAS 1921

THE Day of the Child! Does it not carry you back to your own childhood?—to those days when all the world was fair and good, when the sunshine was the brightest, when the rain was the gentlest, when the snow was the whitest? Does it not bring a picture of the times when your own smile was the mirror for the friendly smiles of all others, when you awoke with a song and drowsed to sleep with a sigh of contentment? Does it not picture for you again the simple happiness in life that was yours—when laughter was easy, when a trifle was wealth, when common fare was a feast? We can only wish for you that on this Christmas Day your heart may be renewed as the heart of childhood, and that all its blessings may abide with you.

BUTLER PAPER CORPORATIONS

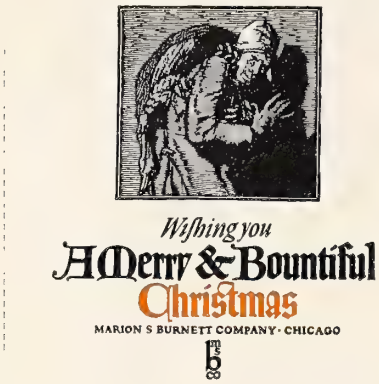
J. W. Butler Paper Company, Chicago. Tipped on illustration in black and light tints of green, blue and buff. Initial of folder in green.



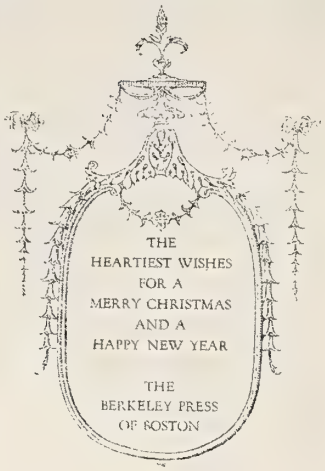
HEARTY GREETINGS
AND
BEST WISHES
FOR CHRISTMAS
AND THE NEW YEAR

George D. Smith

George D. Smith, Newark, New Jersey. Black ink, white hand made card stock of rough finish and with deckled edges all around.



Marion S. Burnett Company, Chicago. White antique paper.



The Berkeley Press, Boston, Massachusetts. Light olive and black.



Southworth Printing Company, Portland, Maine. White antique paper.

lishing Company, Ltd., Toronto and Montreal; International Association of Electrotypers, New York; Hood Printing Company, Memphis, Tenn.; Printcraft Press, Inc., New York; Con P. Curran Printing Company, St. Louis, Mo.; Central Ohio Paper Company, Columbus, Ohio; Theo. H. Harvey, New Orleans, La.; Flanigan-Pearson Company, Champaign, Ill.; West Coast Engraving Company, Portland, Ore.; Lawrence McCrossin, Champaign, Ill.; Mr. and Mrs. C. E. Herman, Champaign, Ill.; J. H. Birch, Jr., Burlington, N. J.; The Challenge Machinery Company, Grand Haven, Mich.; James White Paper Company, Chicago; Arkin Advertisers Service, Chicago; Edwin Williams Coulson, Pittsburgh, Pa.; Mabel and Edmund G. Gress, Woodhaven, N. Y.; R. L. Richardson, Leipsic, Ohio; Robert F. Salade, Philadelphia, Pa.; Mr. and Mrs. T. W. Lee, Minneapolis, Minn.; N. J. Werner, St. Louis, Mo.; Blomgren Brothers & Co., Chicago; Alexander G. Highton, Newark, N. J.; Kurt H. Volk, Philadelphia, Pa.; Mrs. H. O. Shepard, Chicago;



Carthage Printing Company, Carthage, Missouri. Mottled card, printing in black, green and red in stamped panel. Name plate embossed on copper shell and tipped on to card.

Mrs. Clara J. Shepard, Chicago; Jackson-Remlinger Printing Company, Pittsburgh, Pa.; Commercial Lithograph & Printing Company; Buckie Printers' Roller Company, Chicago; Mr. and Mrs. Karl C. Bowles, Oakdale, Cal.; The Smith-Brooks Printing Company, Denver, Colo.; University Printing Company, Minneapolis, Minn.; Mr. and Mrs. Charles J. McAllister, Turtle Creek, Pa.; Mr. and Mrs. Fred W. Gage, Battle Creek, Mich.; Lettering Service Company, Chicago; *The News*, Alger, Ohio; H. B. Rouse & Co., Chicago; Oscar and Sue Jackson, Lansing, Mich.; Ellsworth Geist, Wilkinsburg, Pa.; Carl S. Junge, Oak Park, Ill.; Mr. and Mrs. H. Otto Volmerhaus, Washington, D. C.; Beatrice and Frank Hines, Chicago; The Publishers Press, Atlanta, Ga.; Alberic Vyrde Ingham, Rochester, N. Y.; The Alling & Cory Company, Pittsburgh, Pa.; Joseph Sampson, Denver, Colo.; William E. Hegle, Minneapolis, Minn.; E. M. Keating, Chicago; Alfred Brooks Kennedy, Oakland, Cal.; William A. Reade, The Ludlow Typograph Company, Chicago; Thomas Todd Company, Boston; H. F. Harrington, Chicago; Henry M. Ellis, New Orleans; Tom Bateman, Cincinnati, Ohio; Gatchel & Manning, Inc., Philadelphia, Pa.; The Lakeside Press, Chicago; George D. Graham, California Ink Company, Inc., San Francisco, Cal.; Clarence and Rita



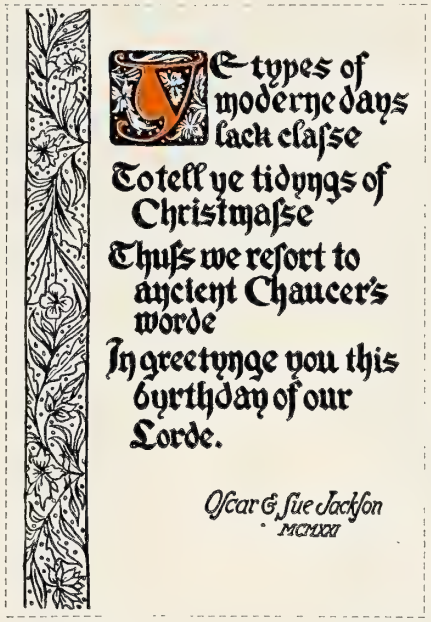
Fred Haigh, Printer, Toledo, Ohio. Black and red (of course).



Harvey Hopkins Dunn, the Artist, Philadelphia, Pennsylvania.



Ellsworth Geist, Pittsburgh, Pennsylvania. Dark green ink, lavender tint Japan stock.

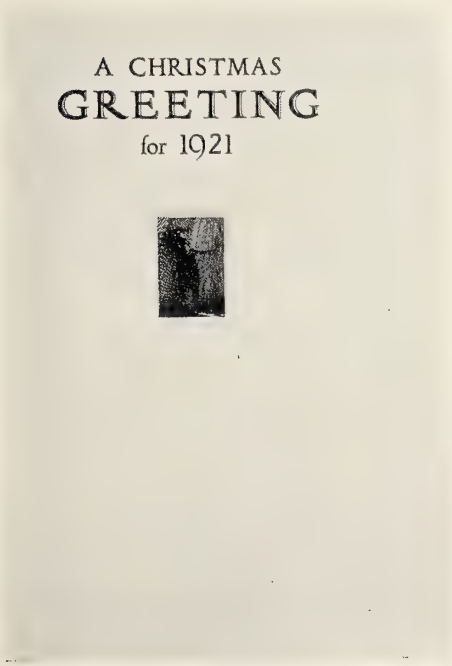


Oscar & Sue Jackson, Lansing, Michigan. Gray and red orange on white card.

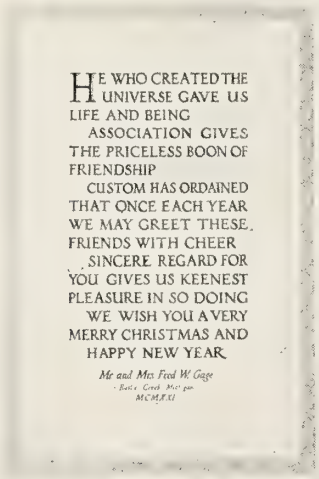


The Alling & Cory Company, Pittsburgh, Pennsylvania. Brown olive and black, white stock.

Dahl, Wilkinsburg, Pa.; Mr. and Mrs. B. W. Radcliffe, New York; Clyde B. Morgan, Rockford, Ill.; Vocational High School Print Shop, Fort Wayne, Ind.; George H. Morrill Company, Norwood, Mass.; Edward D. Bender, Chicago Heights, Ill.; George F. Trenholm, Boston; The Record Company, Saint Augustine, Fla.; John S. Fass, New York; George W. Glenn, Duluth, Minn.; Poole Brothers, Chicago; Mr. and Mrs. Benjamin S. Herbert, Chicago; W. Edward Thacker, Pittsburgh, Pa.; George T. Bailey, Brattleboro, Vt.; Levi L. Smith Family, Kansas City, Kan.; F. Wesel Manufacturing Company, Brooklyn, N. Y.; Mr. and Mrs. Daniel Baker, Philadelphia, Pa.; Mr. and Mrs. G. L. Caswell, Ames, Iowa; Mr. and Mrs. Frank Henderson, Little Rock, Ark.; F. Horace Teall, Bloomfield, N. J.; Jack and Mabel Kaiser, Hamilton, Ohio; Lenley Hawksworth, Pittsburgh, Pa.; James Austin Murray, Chicago; *The Clifton News,* Clifton, Kan.; William Hanselman, Toledo, Ohio; Earl R. Obern, Battle Creek, Mich.; Esleeck Manufacturing Company, Turners Falls, Mass.; L. A. Braverman, Cincinnati, Ohio; R. J. Bucholz, Cleveland, Ohio; Clayton E. Nogle, Zion, Ill.; William E. Wegener, Chicago Heights, Ill.; Mr. and Mrs. Arthur S. McEwen, Stillwater, Okla.; The Republican Publishing Company, Hamilton, Ohio; LaFayette Doerty, Findlay, Ohio; *The Foreman Sun,* Foreman, Ark.; The Seybold Machine Company, Dayton, Ohio; Fred Herzberg, Los Angeles, Cal.; David Silve, New York; Argo McLean Dill, Colorado Springs, Colo.; Safepack Mills, Boston, Mass.; Baltimore-Maryland Engraving Company, Baltimore, Md.; Albert H. Winkler, Chicago; Lumbermen's Printing Company, Seattle, Wash.; The Fletcher Ford Company, Los Angeles, Cal.; Maruzen Company, Ltd., Tokio, Japan; The Daily News Press, Grand Junction, Colo.; Booker Wilkinson, Memphis, Tenn.; Carl A. Jettinger, Portland, Ore.; Knoff Printing Company, Seattle, Wash.; The Cosmos Press, Cambridge, Mass.; Weese Printing Company, Joliet, Ill.; Peninsular Paper Company, Ypsilanti, Mich.; Russell & Cockrell, Amarillo, Texas; The Livingston Press, Bennington, Vt.; Rose, Cowan & Latta, Ltd., Vancouver, B. C.; The Regal







Title and inside spread of handsome greeting folder by Fred W. Gage, Battle Creek, Michigan. Original on white hand made paper, printed in pale blue and black inks.



Kaufman & Fabry Company, Chicago. Genuine sepia photograph.



Rosa Brothers, New York city. Black ink, hand made paper.

Press, Ltd., Montreal, Quebec; Western States Envelope Company, Milwaukee, Wis.; G. D. Crain, Jr., Chicago; The Marsh Printing Company, New Philadelphia, Ohio; John E. Mansfield, New York; The Sutton Press, Pittsburgh, Pa.; Herbert Miller, Boone, Iowa; Joliet Calendar Company, Joliet, Ill.; Henry A. Fabrycky, Brooklyn, N. Y.; Grand Rapids Vocational School, Grand Rapids, Mich.; A. B. Deverell, Fort Frances, Ontario; Ben C. Pittsford Company, Chicago; The Switzer Printing Company, Webb City, Mo.; The Prompt Press Company, Detroit, Mich.; Taylor & Taylor, San Francisco, Cal.; Lead Mould Electrotype Foundry, Inc., New York; L. L. Brown Paper Company, Adams, Mass.; The News Printing Company, Dawson, Ga.; Anna A. Egan, Pittsburgh, Pa.; Direct Advertising Corporation, Indianapolis, Ind.; Mr. and Mrs. R. T. Porte, Salt Lake City, Utah; Jim Kibbee, Rochester, N.Y.; Elizabeth and Everett Currier, New York; Shafer Printing Company, Plainview, Tex.; The Berkeley Press, Boston, Mass.; Mr. and Mrs. Charles R. Paul, Wynnewood, Pa.; Art Press, Annapolis, Md.; American Type Founders Company, Atlanta, Ga.; Harry J. and Florence R. Van Valkenburg, Ithaca, N. Y.; Southworth Printing Company, Portland, Me.; Holland D. Cottrell, Detroit; Frank B. McCurdy Company, Houston, Tex.; H. Frank Smith, New York; I. J. Herzberg, Los Angeles, Cal.; The Cherokee Chief, Cherokee, Iowa; T. A. Desmond Company, New York; Harvey Hopkins Dunn, Philadelphia, Pa.; George A. Kinney, Chicago; Hal Stebbins, San Francisco, Cal.; State Trade School, New Britain, Conn.; Morris Reiss Press, New York; Miller Saw-Trimmer Company, Pittsburgh, Pa.; Brown Print Shop, Inc., Richmond, Va.; The Wayside Press, Clayville, N. Y.; Harry W. Wolcott, Clayville, N. Y.; The Ivy Press, Portland, Ore.; Herbert C. May Company, Ltd., Houston, Tex.; George M. Boisen, Sandusky, Ohio; Risley Printing Company, Trinidad, Colo.; James Johnson, Vancouver, B. C.; Northwest School of Printing, Spokane, Wash.; Hughes & Wilkins, Ltd., Hamilton, Ont.; Raasch, Your Printer; Enterprise Publishing Company, Burlington, N. J.; Dixie Engraving Company, Savannah, Ga.; The Bishops, Greeley, Colo.; Linn D. MacDonnold; Mr. and Mrs. G. D. Purdy, Truro, N. S.; Walker Lithograph & Publishing Company, Boston; A. C. Taylor Printing Company, Phoenix, Ariz.



Beatrice and Frank Hines, Chicago. Printed from hand cut wood blocks in brown and red on buff card stock of antique finish.

Acknowledgment of additional greetings will be made next month.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

A Tribute to Journalists

The fame gained by many correspondents during the Great War is cumulative, and as time goes on their record continues to shine as a wonderful part of the war. Edward Bok, in his biography, written after close contact with the situation during the war, pays the following tribute to the journalists of this country:

"Outside of those in the inner government circles, no group of men during the Great War had more information of a confidential nature constantly given or brought to them, and more zealously guarded it, than the editors of the newspapers of America. Among no other set of professional men is the code of honor so high; and woe betide the journalist who, in the eyes of his fellow workers, violates, even in the slightest degree, that code of editorial ethics. Public men know how true is this statement; the public at large, however, has not the first conception of it. If it had, it would have a much higher opinion of its periodicals and newspapers."

Publications Classed and Considered

It is very apparent that each class of publications is working separately for advertising business, and that this program will be followed as the individual interests of publishers dictate. There are the national periodicals and advertising mediums aloof from the general publication class; the nation wide farm paper is making a distinct campaign for business regardless of the general run of farm papers, and the latter are well organized and aggressive in their own interests, to the exclusion of other classes. Then the large dailies make an exception to this program in that they individually and independently clamor for advertising business on the strength of their own circulation and their own peculiar field. A large number of dailies, occupying fields in cities of 100,000 and more, are showing more coöperation in the way of securing attention to their field for big campaigns, and then come those dailies in cities under 100,000 whose power in their respective fields is simply wonderful in its complete scope. Then come the semiweeklies and weeklies of local range and influence, down to the local high school publications and opera house programs as mediums to be classified and considered.

Each has its own claim to the advertiser's favor, and more and more such claim is being advanced by every means, regardless of the other classes. If it is not recognized at this time that there are such divergent interests in the publication field, it will be before long, and it is up to each class to further its own business without expecting help from the others. Farm and trade papers have nothing in common with general newspaper publications, so far as gaining advertising patronage is concerned, as their organizations have long since gone off on their own tack for business. The big dailies are not looking for or asking for outside help, and the periodicals have long since lifted themselves into an advertising sphere not to be contemplated by the lesser publications of only local influence.

It is said that the total advertising expenditures in the United States annually is around $1,284,000,000. Of this sum, newspapers get $600,000,000, magazines $150,000,000, trade papers $70,000,000 and farm papers $27,000,000. These figures may or may not be even approximately correct, but they illustrate the point. We rather think the magazines get very much more than here given.

The point we wish to emphasize in this connection is that each publisher must coöperate with the other publishers of his class to develop such lines of advertising business as they merit. And we wish to emphasize the further fact that unless the general publishers do coöperate for the development of their own business, they will most assuredly and completely fail to get the business. It is discouraging to find that the so called country publishers are the most careless and reckless in the matter of coöperation and organization, and that they are suffering more from this indifference than they realize. Like the distracted farmers of the present day, they know not exactly what is hitting them, but they feel something, mistrust everything and sympathize with nothing. When that day dawns in which each publisher finds he is part of a class that must be sold to its trade on its merits, and regardless of others which ignore or belittle him, then there will be entrée and contact with the big interests which have the money to spend and want to spend it where they can get results that will justify the cost.

It is likely that half of the big advertising of today is sold and contracted for on the promise of easiest methods and broadest results, even with immensely wasted circulation. We have recently seen some of it sold that way.

Setbacks to Community Promotion Work

A publisher's ideas of his duty to his community are sometimes severely strained by local circumstances. This is one of the things that make weak men give up the ship, so to speak, and seek other vocations. For instance, a recent case is at Kansas City where the *Star* consistently reported as news the progress of an epidemic of smallpox. The disease was virulent, and the *Star* not only reported the news concerning it, but took the lead in demanding public measures to stop it. Vaccination was advocated, and the danger of delay was strongly urged, whereupon the business men of Kansas City protested that the *Star* was injuring Christmas trade, and, it is said, even threatened to start an opposition paper unless the *Star* desisted. Smaller communities are often frightened by epidemics or other calamities the news of which the business sentiment of the community desires suppressed, or at any rate minimized. The publisher has to choose, and in choosing, is likely to be assailed by those on both sides of the question. No expert can give advice in such a situation; it must be experienced to be realized by anybody. Likewise in these times is the matter of promoting extensive public improvements to be considered — such as good roads, additions to schools,

public buildings, etc.— in the face of rising taxes. Community pride demands that such improvements go on, and naturally the newspaper is the public forum for creating sentiment in favor of public enterprises of all kinds. But the individual taxpayer stands behind the door with a club and threatens the publisher with loss and failure if he does not desist. There seems but one line of popular progress for the publisher, and that is to advocate what may come to the community as a gift or governmental donation, to praise officials who talk of retrenchment and reform, to play up the things that mean more business for the home town, and do it free. Then is his reward in the smiles of his friends who do not meet him with a kick or a frown.

Coöperation With Advertisers

A county paper we know of offers a county wide coöperation plan when it is believed it will interest any general foreign advertiser in the matter of contracts with that paper. This coöperation campaign might be well specified here: First, the publishers drive over the county and get a list of all the different classes of business represented in the several towns. The names of the business houses of each town are listed and classified. Then when a general campaign, say for a breakfast food product, is offered, the paper can show the advertiser that it will get him the greatest possible coöperation in that territory. Printed form letters are made up in quantity, stating in a general way that such a product is being advertised in the paper, and that by taking advantage of the advertising campaign the merchant may realize dividends on it. Then a typist is given a special paragraph to be added to that form letter, with each individual merchant's name and address filled in. The letter then goes to every dealer in the county who handles that product. This letter suggests window displays and counter displays and requests that clerks call attention of patrons to the product. The newspaper has already given the campaign some publicity and sales are easily made. The dealer who once coöperates and takes advantage of such advertising campaigns realizes the good results that are obtained and is not slow about undertaking it again. The newspaper publisher makes his part in the campaign clear by sending copies of the letters to the advertiser and to the advertising agency, showing them what he is doing to make advertising in his paper worth while.

Observations

The greatest confidence destroyer in the newspaper and job printing business is the one who uses a price list or agreement just to cut rates a small percentage under the one he knows to be adhering to established rates. Every time any such fellow makes a customer think he has been robbed by some one, the customer must believe he is going to be robbed every time he places an order for printing.

Many states and districts have press conventions at this time of year. Minnesota, Iowa and Nebraska, which have three of the biggest and best state organizations in the country, have their conventions in February. We note a tone of better business now running through all the editorial programs, indicating that costs and efficiency of production are as essential as the study of the best editorial pages and ethical subjects. Every state now has good efficiency men to talk on such lines, and the fashion of making newspapers pay is rapidly gaining headway.

Circulation of newspapers is going to fall off considerably now. People can not afford luxuries at present, and while they thought nothing of taking an extra newspaper or two in 1919, in times of stress they consider saving the amount on some of them. Publishers should realize that losses in circulation are probably suffered equally by their competitors and they should not worry about it, at least not to the point of trying to hold such circulation by cutting the price. A matter of 50 cents or $1 or $2 a year on a newspaper price would not do much toward relieving the financial condition of any individual or any family for a year, while such a cut on subscriptions would amount to thousands of dollars and might mean possible ruin to the publisher. When people are retrenching it is a good time to keep sane and study cause and effect.

We are in receipt of a copy of the *Sentinel*, published at Winston-Salem, North Carolina, calling our attention to the fact that a fire chief may make some very useful Christmas suggestions. In the *Sentinel* we find a sixty inch advertisement of the fire chief of that city, warning the people of the danger from fires, and stating that nearly all fires can be prevented with the exercise of a little care. Possibly that advertisement was worth more to the city of Winston-Salem than all the other advertisements combined.

The price of print paper is not the all absorbing topic of newspaper meetings this year. Publishers now pay twice as much as they did in 1914 with an easy grace, and do not stagger at a matter of $5 to $7 difference in a ton. The fact is, the higher price of print paper was a mighty good thing for some publishers in drawing their attention to rates which had been allowed to run ridiculously low. We hope the time will never come again when print paper or the services of printers can be secured at negligible prices. It is demoralizing to a great industry which should at all times have established business standards.

Texas publishers are lamenting the fact that their legal rate publication bill " died abornin' " again, owing to the opposition of several influential senators who blocked the program. It is an easy matter to create " blocs " in legislation, and there are always individuals in every legislature who are ready to block publication laws of any kind that will benefit the publishers. But if there are alert and wide awake publishers such legislators will not long be where they can block such measures. It is an easy thing for newspapers to " suggest " good men for this or that office and often to put them across by judicious editorial work, even against well organized opposition. The senator or congressman who can be chosen in a primary election against the opposition of all the newspapers, is either remarkably lucky or the beneficiary of a several cornered campaign in which the voters get mixed up.

In most parts of the United States at this time the apprenticeship problem is not so acute as it was a year ago. Printers are now applying for jobs, and doubtless many of these idle printers feel it is a good thing the number of apprentices was limited and held down in the past few years. However, there is this to realize in this situation: When many men are available for any certain kind of work the better workmen will be the ones kept on the job or hired when help changes are made. We have had too few apprentices in the past, but far too few who have really started right to learn the printing trade and become good workmen. Our system of educating men in the printing trades has become one sided, especially in the larger places. Apprentices are started on presswork, or in stereotyping rooms, or on certain kinds of composition, and are compelled to follow one special line of work to the exclusion of all others. Then when dull times come and a culling out of men in the trades occurs, the ones so limited in their knowledge of the business are the first to suffer from nonemployment. The all around man has the advantage, for he can be turned from one branch of work to another as occasion requires in the shop where he is engaged.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

DONALD J. WICKIZER, Monticello, Indiana.—The four page advertising circular for the "After Thanksgiving Sale" of the Goodman Company is forcefully displayed, a better grade of advertising of that nature than usually comes from a small town plant.

H. M. SYDNEY, Anthony, Kansas.—The *Republican* is one of the best all around small town papers we have ever seen. We're mighty proud to have such a paper come from our "own home state." The print is exquisite and the first page makeup a delight, while the display of the advertisements is excellent. The attractive first page and one advertisement are reproduced.

JOHN R. PIMLOTT, Houghton, Michigan.—Our compliments are extended on your attractive "Fall Number." The print is a little pale, but it is clean and quite uniform. The advertisements are exceptionally well arranged and displayed; they could be improved only by the use of more attractive type faces and fewer styles. Use block letters less frequently in the display of advertisements, as the roman styles — at least the up to date roman styles — are more attractive and, of course, the attractiveness of a type face is contributed to the advertisement for which it is used.

The Bridgeport Republican, Bridgeport, Washington.—Print is too pale. Outside of this the faults are those that seem chronic with many papers, too many styles of type being used in the advertisements. The first page suffers from a shortage of good headlines, but, of course, the lack of news matter of sufficient length and importance to warrant such headings makes heads out of the question. Another thing: Don't use "boiler plate" on the first page; nothing could look worse, particularly when the plate matter is in a size and style of type different from your regular body type.

Berwick Republican, Berwick, Pennsylvania.—Presswork is very good, although the ink is a trifle light. The upper half of the first page is pleasing and suggests a good page, but when one's eyes wander below and see the "want" advertisements "slipped over" on him he is likely to change his opinion. Most of the advertisements are very satisfactorily arranged and displayed; some, however, are very poor. The large display of the Berwick Store Company is of the best, while that of W. F. McMichael is of the worst. (The issue is December 16.) "All display is no display" and the use of a variety of type faces in an advertisement instead of adding contrast and display effectiveness works the opposite way. One type face in one line in an advertisement, if decidedly different from the display of the other lines — all in the same and second series — will have display effectiveness because of the contrast. When, however, there are many distinctions there is nothing upon which to base a comparison that will result in contrast. It is made mongrel. Remember, the simpler advertisements are generally the best.



FIRST SECTION

The Anthony Republican

A Civic Booster Paper

Vol. 42. Anthony, Harper County, Kansas, Thursday, December 8, 1921 No. 49

NO DECISION MADE REGARDING BONDS

ARE STILL CONSIDERING

City Commissioners Loan to the Relief That Is Lot Ahead Immediately Would Be the Wisest Course

To Promote Unity in Farmers' Co-operative Marketing Plans

CUTLER WILL FILE ANSWER NEXT WEEK

DENIES ANY CONSPIRACY

Attorneys for City in Waukomon Action and City Officials also Deny Any Collusion with the County Treasurer

Coyote Round-Up Is Set For Jan. 2

Mrs. Ryan's Funeral Held Last Sunday

Merchants Having Big Bargain Sales

Days' Session of County Court Held

Make Arrangements Xmas Tree Dec. 24

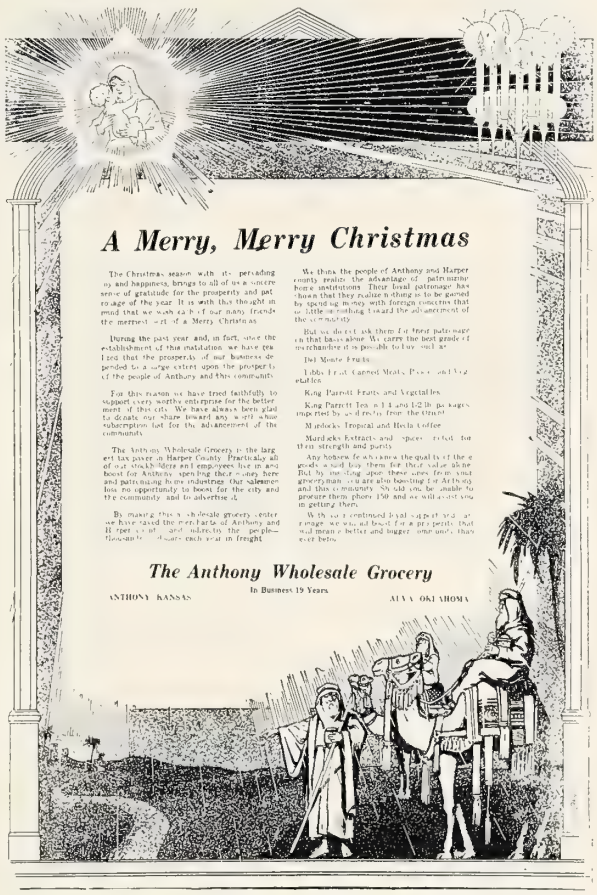
Will Be Community Celebration and Wide Interest is Indicated in the Affair

Purchase Stock in Waldron State Bank

T. J. and John Carroll and J. L. Couch Purchase Majority Stock. Charles Couch Made Cashier

Decidedly pleasing first page of the Anthony (Kansas) *Republican*, although our reproduction is made from a paper that was quite badly damaged in the fold in transit. Note the pleasing balance of the headlines, which are attractive in themselves and of a good size for a weekly paper, and considering the nature of the news.

The Shakopee Tribune, Shakopee, Minnesota.—Our compliments on your handsome Christmas edition. Presswork is excellent, while most of the advertisements — particularly those where the copy is light — are effectively and attractively arranged and forcefully displayed. The larger advertisements are not so good, though they are not to be classed as bad from any standpoint, ineffectiveness sometimes being due to the use of too many styles of type and sometimes to crowding. Makeup is also very good, several of the pages being arranged according to the pyramid, while even some of those that are not pyramided are pleasing because the advertisements are placed in such manner that the page does not appear cut up. Other pages have that "chopped up" appearance, the result of scattering the display features without apparent attempt at order.



This advertisement illustrates a point that should be given consideration by every publisher and advertising man using special drawn borders. Too often the display inside is so pronounced that the effect in connection with such a border is complex. Here restraint is practiced in the arrangement of the type matter as well as in display. Under such circumstances the border appears to good advantage, and the advertisement is far more impressive than if the display were strong and involved. From Anthony (Kansas) *Republican*.

Bristow Record, Bristow, Oklahoma.—First page makeup is well balanced from side to side, but there are too many large headings at the top of the page. The page, however, is interesting in appearance. Presswork is very poor, the ink being heavy on some pages and light on others, while even on the same page there is often a lack of uniformity. Advertisements are generally quite good, but, of course, do not show to good advantage on account of the poor print. We note, too, a general application of the pyramid method in the placing of the advertisements. This is a good feature. Plain rules, about three point, if used around all advertisements would improve them and the appearance of the paper as a whole, but any improvement in the paper otherwise depends upon far better presswork before it becomes of real worth while advantage. The finest typography possible availeth not if the print is poor.

LEE CARROLL, Laramie, Wyoming.—Advertisements for the Woodford Clothing Company are the outstanding feature of the paper and while the advertising display altogether is better than anything else about the *Republican*, none of the other ads. attain the standard of those for the Woodford company. Indeed, some of the advertisements are very poor. Of the poor ones, the Gish-Gunter display in the November 7 issue is particularly bad. The head, "Most Dazzling Price Concessions," is given most dazzling display. So dazzling, in fact, is the cramped mass of large extra condensed block letters in the three main lines one has a tendency to turn away to something more pleasant and agreeable. You can obtain strong display with more attractive type faces, and you must remember that attractiveness in itself has effectual display force. Presswork is bad, too, and there is evidence of smear throughout the paper. The first page is dazzling, too; as much or more space is taken up by the headings as by the body matter. All short telegraphic reports are given a three line display head, set in thirty or thirty-six point condensed bold head letter. What do you do when a really important item breaks?

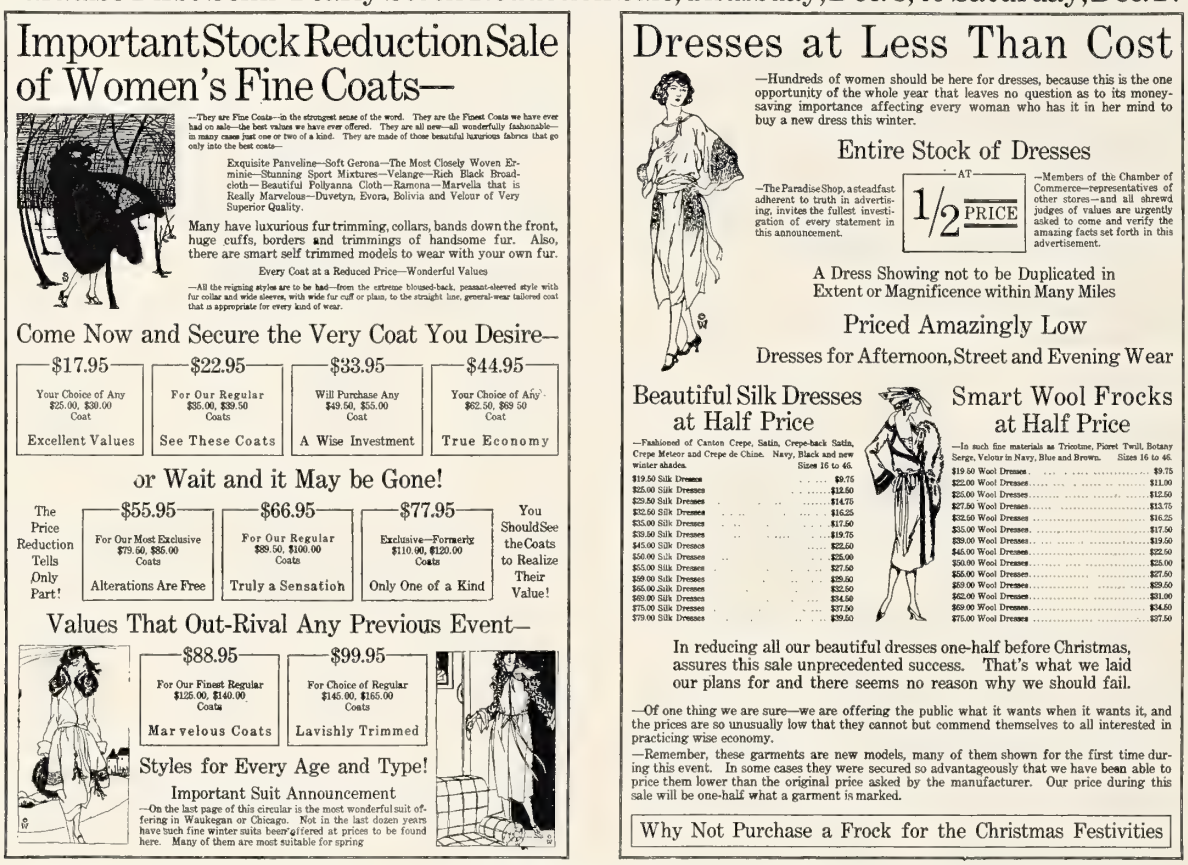
A. R. JOHNSON, Morton, Illinois.—The "Former Residents' Edition" of the *News* is a dandy. Fairly well printed and nicely made up, the edition is satisfactory from a mechanical standpoint. The editorial feature — letters to the "home folks" from former townsmen now living in other localities — is a good one and should prove popular in any town or city.

The Columbus Dispatch, Columbus, Mississippi.— First page makeup is decidedly pleasing — interesting, too. The headings, of which there is a sufficient variety, are excellent, too. The appearance of the paper would be improved only by better presswork, yet, at that, we have seen more papers not so well printed than we have better printed ones. Most of the advertisements are well arranged and effectively displayed. The fault is the usual one, too many varieties of type. An improvement would result in the appearance of the "inside" pages if the advertisements were pyramided, that is, grouped in the lower right hand corner of the pages.

ARNOLD E. OREN, Iola, Kansas.— Most of the advertisements in the special holiday edition of the *Journal* are attractive. Featured by restraint in display, also by a large amount of white space — and set altogether in Cheltenham

While we do not like condensed type faces — and you use them to a very great extent — the good qualities of the advertisements otherwise, and of the paper, compensate to a large extent for that bad feature. If, however, you desire to make the paper as attractive as possible you'll have to use type faces of regular shape.

W. H. JOHNS, Kenosha, Wisconsin.— The four page circular for A. L. Paradise & Co. is wholly unusual. Where the ordinary rule with such work is to set the display in big black type and squeeze the body in eight point, possibly a little better — or a little worse — you have practiced restraint in the size of the display and have set the body in a readable size. And so cleverly have you handled the composition, there is not the least suggestion of display weakness; indeed each page as a whole makes a strong display and to that strength the body matter contributes. That is unusual. Another thing, there is not a bold face line on one of the four pages, all newspaper page size. Century is used throughout, both for display and body. We show the first page and the inside spread — are happy to do so, for it is a practical, effective demonstration of our contention, "the fewer the type faces the better the job."



This inside spread of an advertising circular by W. H. Johns, of Kenosha, Wisconsin, demonstrates how a strong and impressive display can be attained with one series of type, even with a series that is light face. The general pleasing appearance, making it inviting to the eye, has effective display qualities in itself. The fact, too, that the body is set in larger type than is usually employed on such work adds measurably to the display value.

Old Style (light face) — they are a delight to the eye satiated with overbold, crude type faces. Beauty results from harmony, and with white space around display lines they are made emphatic by their size as well as by the contrast of white space. The position of the advertisements is not good as a rule, so we urge that you follow the pyramid style of makeup, which means grouping the advertisements in the lower right hand corner of each page, thereby forcing a massing of the reading matter in the opposite corner, the upper left hand corner. This plan followed throughout the paper results in an effect of order that is quite pleasing. Presswork is of a very good grade. While we should like to see the first page of the second section — on which appear two large advertisements, several small displays and some "boiler plate"— as clean as the initial page of the first section, the crowded condition of the other pages makes a realization of that desire impossible. The news of the issue is far short of what it should be, every page except the first page of section one being made up almost wholly of "boiler plate." Your Christmas greeting card is decidedly attractive, and we compliment you on the painstaking care with which you printed the one color cut of a candle in three colors by the use of friskets. Such work, especially with an involved illustration, is not often so well done.

GENTRY DUGAT, Livingston, Texas.— First of all we suggest that you use a whiter stock. The musty, yellow stock you use detracts very materially from the appearance of the paper, particularly from the first page, which is attractively made up and on which good, live local news is featured in an interesting manner. Presswork is also good, while the advertisements are simply arranged and effectively displayed. We do not like to see so many styles of decorative borders used and we do not like to see twelve point rule borders, as they are too bold. If you should use three point rule as border around all advertisements of one-fourth page or less and four point rules around advertisements larger than one-fourth page, the paper as a whole would be more attractive.

Lewiston Democrat-News, Lewiston, Montana.— Your Christmas issue of seventy-four pages is a "whopper," and a dandy, too. The special four page pictorial section, printed in brown ink (a la rotagravure) is a remarkable example of fine presswork. The feature illustration, an aeroplane view of "Our Own Home Town," is worth the great prominence given it. While the first page of the news section has about the limit in number of large headlines, we do not believe it goes beyond, hence it is acceptable. If some of these headings were smaller, giving the page greater variety, we are sure the page would remain just as interesting looking and would be more pleasing. The print on the paper itself is also excellent, although some slur is evident. That seems almost a consistent feature of papers printed on perfecting presses, except those in the big metropolitan centers, on which the pressmen seem more successful. Look to your ink and rollers. Advertisements are very fine indeed, the best on the whole that we have found in this month's collection of newspapers. Editorially, the edition is up to the high standard of other good features, much interesting matter about the town, its industries, its people and its social organizations being published. After all is said in the way of admiration of this fine edition, we can not help but feel a tinge of regret over the fact that the use of such large and bold type faces keeps it from being still finer. Just to give you a comparison with another paper's edition of like nature, where smaller and lighter face types were the general rule, we suggest that you write to the Aurora (Ill.) *Beacon-News* for a copy of that paper's edition commemorating the completion of its new building. Both your own and the Aurora paper are on a par in news interest and size, while equal skill in the use of type — if not in its selection — is evident, but the Aurora paper is more attractive on the whole. We believe you will agree with us on this after seeing a copy. This Aurora paper is just as effective as yours in spite of the restraint evident in the display of advertisements and headings.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

R. B. Fishenden

After nineteen years as an instructor in the Manchester (England) College of Technology, R. B. Fishenden has resigned to accept the position of assistant manager of Stephenson, Blake & Co., typefounders, in London. Few men in the world have done more for processwork than Mr. Fishenden has done as a teacher. His researches and papers on rotagravure, for instance, are the principal sources of information on this newest process. It is to be hoped that he will now find time to publish much of the valuable information he has accumulated on processwork. Mr. Fishenden was director of the department of printing at the "Tech," and the examples of printing produced under his direction have shown him to be a master of type display. Every one wishes him the greatest possible success in his new position. He will always be leader in whatever place he holds in the graphic arts.

High Light Negatives From Pencil Drawings

J. Gill suggests in *Penrose's Annual* the following method for making high light halftone negatives from pencil drawings:

A pencil drawing is placed upon the copy board, focused, and an exposure made on a wet plate without the halftone screen. The plate holder is then taken from the camera and the halftone screen placed in front of the wet plate, at the regular screen distance, and the plate holder put back in the camera. A sheet of white paper is placed over the pencil drawing and a flash exposure given. We now have two exposures on the plate, which is developed, fixed and intensified in the usual way with copper bromid and silver, then lightly cleared with iodin and cyanid, and blackened. This gives a dense black negative, at the same time keeping the finer dots open.

Judgment must be used as to exposures: Where pencil lines are delicate they should be slightly underexposed and the exposure with the halftone screen full. A trial or two will show the possibilities of the method, the gradation being good and the pencil lines crisp and sharp. The exposures are short, and the whole operation takes but a few minutes.

Paper Process Negatives

When it was found practicable to coat paper and glass equally well with gelatin emulsion, and then dry the paper so that it would keep in a workable condition for a long period of time, it was inevitable that a way would sooner or later be found to use this emulsion coated paper in negative making for processwork.

A special contrasty transferrotype paper is announced, and the way in which the photoengraver may use it for negative making is something like this: A clean, flat glass, free from scratches, is coated with a substratum of gelatin hardened with chrome alum. When the glass is dry a sheet of transferrotype paper, previously soaked in cold water, is squeegeed face down to the gelatin coated glass. The sensitive paper can now be exposed in the camera, either wet or dry. The exposure is, of course, through the glass, thus giving a reversed negative without stripping. The paper should be dry before development. The negative is placed in hot water to remove the paper support, after which it goes in cold water and is then developed in a regular hydroquinon developer. It is then fixed in hypo and intensified if necessary. We shall know more about this later.

Dry Lithography

Photoengravers' attention should again be called to the making of relief zinc etchings for lithographers to use in what the latter call dry lithography. This process is employed for what they call tint work, where a design is constantly repeated. A feature of the design is that it must be in fine lines without any broad white spaces between. This is in order that the etching may be shallow and the lines so close together that they will support the inking rollers without inking between the lines and so support the paper that only the lines will print. The ink used is a fugitive, forgery proof, anilin water ink and is used as the sensitive background for checks, drafts, bonds and commercial paper. The reason for the ink being a water ink is that if any attempt is made to change any figures written on the check the tint printed in water ink will expose the forgery. Further, as the ink is so soluble in water it can not be printed in the regular lithographic way, where the printing surface is rolled alternately with a damping roller, so the lithographer is obliged to print it dry, and from relief plates. He should call on the photoengraver to etch them for him if he wants them made properly.

Art in Holiday Greeting Cards

A notable feature of the greeting cards of the recent holidays was that they were exceptional examples of the engraver's and printer's arts. An improvement was that the cards were more frequently the product of the engraver or printer who issued them. This is as it should be. Among the greetings received by this department the following deserve special notice: Etching, Ozias Dodge, painter etcher, Norwich, Conn.; intaglio engraving, Mr. and Mrs. Edward Epstean, New York; Christmas poem, exquisitely printed in black and red, touched with gold, Walter Gillis. Artistic in design, engraving and composition were the cards of Charles A. Stinson, Philadelphia; Fred W. Gage, Battle Creek; W. Edward Thacker, Carnegie Institute; Alexander G. Highton, Newark, N. J.; James A. Anderson, New York; Hugo Jahn, Wentworth Institute, Boston; A. O. Watts, New York; W. C. Ostrander, Pittsfield, Mass.; R. P. Blossfield, New York; Clifford J. Nuttall, Lake Bluff, Ill.; Charles Henry Davis, Hoboken, N. J.; Edmund G. Gress, Woodhaven, N. Y.; George French, Montclair, N. J.; William R. Joyce, New York; Jacque and Heyworth Campbell, New York; The Bartlett Orr Press, New York, and Guido and Lawrence Rosa, New York. Illustrated with appropriate photographs were the greetings of Vernon Royle, Paterson, N. J.; The Orange Camera Club, Orange, N. J., and George P. Swain, East Orange, N. J.

"Penrose's Annual, 1922"

The twenty-fourth volume of this ever welcome year book is at hand, though it is a trifle leaner than it was before the war. That it is published at all is a tribute to the pluck of its editor, William Gamble. The frontispiece is a rotagravure in four colors, by the Rembrandt Intaglio Printing Company, and there are several rotagravures in a single printing by the same company, showing that the inventors of this process still maintain the lead in it. There are many exhibits of three and four color relief printing as well as plenty of halftones. The offset prints in color show the progress that this planographic method is making in England. The novelties in the book are a collotype print in several colors, and an exquisite portrait combining offset in colors and a rotagravure key plate in black. Tennant & Ward, 103 Park avenue, New York, are the agents.

An S. P. C. H. T. Needed

"We sometimes think that there should be a Society for the Prevention of Cruelty to Halftones," says *Service Mark*, the house-organ of the Akron Engraving Company. "It is an easy matter for one little speck of grit to make a scratch which your eye can not see, yet when a proof is made from the engraving, that scratch shows as an unsightly white line or mark. Fold a piece of soft blotter over the edges of your engraving and tie with a soft twine or tape. Never use rubber bands, as they contain sulphur which will ruin your engravings. Never pile one halftone on another without blotter or pasteboard between them. Engravings should be stored, on their edges, in a dry place away from steam pipes. The engraver uses great care in the selection of seasoned blocking wood, but the best of wood is not proof against careless handling."

Popularizing the Fine Arts

To bring the masterpieces of American painters into the homes, schools and business offices is what Frank Merrill Seamans, painter and eastern plant manager of the United States Printing and Lithographing Company, is endeavoring to do. It is the privilege of the few to see the great paintings in the art galleries of America, so Mr. Seamans has undertaken the reproduction of paintings so faithfully that one can scarcely distinguish the reproduction from the original. The guardians of these art treasures appreciate so much the educational value of these facsimile reproductions that they permit this company to remove the priceless paintings to their photographic studios, where the copies are made. The method of reproduction is color separation by photography for as many printings, by lithography or by the offset method, as are necessary. No time, expense or pains is spared to make the reproductions perfect. Exhibitions of these color prints are being held, recently in Cleveland and now in Chicago. Readers of THE INLAND PRINTER, who are all interested in the graphic arts, should not fail to examine and enjoy these delightful reproductions. They are a distinct triumph of which all American art lovers should be proud.

A. Buznego, American Book & Printing Company, Mexico City, sends some more exhibits of a method he has devised of imitating by photography the work of a ruling machine on steel plates. Some months ago THE INLAND PRINTER commented on Mr. Buznego's skill in relief halftone engraving, and is pleased to notice he is also capable of photointaglio engraving.

George H. Benedict, Chicago, has favored a few of his friends with an astronomical chart of his own device, giving in tabloid form all one should want to know about the planets and principal stars. George is himself a constellation. He would have shone as a star pugilist, preacher, sea captain, faith healer, woman's college president, aviator or poker player. Let us be grateful that he has given his talents to photoengraving and electrotyping, for his insistence on cost finding has brought the business of photoengraving from a mere satellite up to be a regular planet.

Gustav R. Mayer, 202 Main street, Buffalo, New York, well known for his researches in collodion emulsion, announces that he can now make emulsion that is almost "fool proof." He believes it will always be necessary to mix some brains in the use of it. That is a characteristic of processwork; it requires trained judgment at every step of the way.

To the many inquirers for a copy of "Horgan's Halftone and Photomechanical Processes" it should be said the book is out of print at present and can only be found in public libraries.

WAX PROCESS OF ENGRAVING

While the wax engraving method has long been used for the making of maps, charts, diagrams, mechanical and scientific illustrations, commercial headings and ruled forms, printers are not as familiar as they should be with the possibilities of the process. The method is variously known as "relief line," "wax line" and "cerotype," yet the process is practically the same as used seventy years ago by the inventor to make his "glyphographic" plates.

For the making of maps the wax process is especially suitable. Practically every map used in school study work for the past twenty-five years has been made by the wax process. For such work by using red, blue and yellow as basic colors, and employing rulings, tints and flats as overprints, all the necessary definitions for geographical divisions can be secured. Where no colors are used, by combining the stippling and various shades of ruling the necessary color effect so essential to black and white maps is obtained.

For railroad maps, ocean charts, etc., where distortion of scale is permissible and necessary, the wax process is the cheapest and best method to employ, as the drawing is planned directly on the wax plate. For script engravings, such as are used on commercial headings and copy book work, wax line engravings retain that delicacy of line which is the charm of script engraving.

BEG YOUR PARDON



A word of apology to Monsieur Coquemer. In the January issue of THE INLAND PRINTER, page 508, this specimen of his typography was reproduced with the initial "f," in color, inverted. We are printing the specimen again to show the initial in the position in which it appeared in the original.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Duryea Printing Company, New York city.— The work is excellent from start to finish.

The Taylor Printing Company, Akron, Ohio.— Specimens are of good quality, although we are not keen admirers of the styles of type used on your advertising blotters.

O. E. Booth, Des Moines, Iowa.— Every specimen in your latest collection is all that it should be. Typography is pleasing and readable, while presswork and colors are evidence that a craftsman had the work in hand.

The Elgee Press, New York city.— Your small 1922 calendar is attractive, as are the other specimens. While arrangement and display are good throughout, we consider that you go in too strong for capital letter display.

W. J. Duffield, New York city.— Examples of decorative art and lettering for advertising are in good taste and of very good quality. The best specimen, we think, is the title "Introducing the Work of W. J. Duffield."

William M. Gossett, Cerro Gordo, Ill.—The *News* letterhead is interesting, but the geometric squares are too prominent. If printed in a tint of brown, leaving the type only in full strength of brown, the appearance would be decidedly creditable.

Richard F. Trimmer, Fort Monroe, Virginia.— The Christmas menu for the 1st Anti-Aircraft Battalion is very good. The only serious fault, in fact the only real fault, is the use of script for the heading "Menu." Presswork and paper are very good.

Colonial Press, Chicago, Illinois.— Our compliments on your attractive 1922 calendar, which is well executed. Your small blotters are likewise well treated and so effectively arranged and worded as to command a reading, and thereby prove effective publicity.

Alfred B. Kennedy, Oakland, California.— "Delight" is the sensation experienced in examining specimens of your printing. Seldom, indeed, is such an ideal association of typography and paper to be found; never have we witnessed better taste. The beautiful Kennerley type is featured, and as associated with real and imitation hand made papers, some of which look just as good as the genuine, the effect could not be better. Display, arrangement and use of color carry out an old style, craftsman-like appearance that stamps the product with dignity, too. The booklet, "He Did," set in Kennerley twelve point in twelve pica measure on the 3 by 4½ inch page, speaks to us perhaps more than any other specimen in the lot. Despite the short length of line in its relation to the size of type, spacing is excellent — marvelous, we should say. Margins are pleasing, remarkably so. The booklet, "The Subject of Christmas," is unique. Bound in boards, covered with marbled paper of a predominating red hue, with red cloth over the hinge and with the title printed on a label of buff antique paper and tipped near the top of the front, the appearance is excellent. Typography is Colonial in treatment, the title and first text pages being remarkably fine adaptations of the quaint and pleasing style of Franklin, improved, of course, by the better material available today. Several specimens are reproduced. They'll bear, and are worthy of, the closest scrutiny of every typographer desirous of improving his work.

W. Edward Thacker, Pittsburgh, Pennsylvania. — Your specimens are quite satisfactory for the purposes intended. The folder for the Associated Charities is the best of the lot, all things considered. The title on the first page is a trifle too low and the lines of the text are too long for the size of type in use.

Taylor & Taylor, San Francisco, California.— Your Christmas greeting folder, featuring a wood cut illustration — and a handsome one — of the little church at the corner of Washington and Lyon streets, is a beauty. It has added value because it represents a refreshing change from the conventional greeting, while it serves the purpose just as well. The workmanship and materials are up to the usual T. & T. high standard of quality.

Allen Printing Company, Allen, Nebraska.— The shipping tag for John Erwin is not attractive. The type faces, Copperplate Gothic and the antiquated Tudor Text, of which we did not imagine there was still a font in actual service — as there certainly should not be — do not have a thing in common which tends to make their use together proper and pleasing. Quite too large a portion of the design is printed in red. If it were desired to have the type of the label proper stand out in black, and through the use of a second color to give distinction to the ornamental features and the matter pertaining to the hog in shipment, as well as the illustration of the hog, then that second color should have been something less brilliant than red. In the absence of type faces that do not look well together, and when uncertain as to what types will appear well together, it is advisable to confine each



Cover, title page and initial text page of small hard bound book, size 3¼ by 5 inches, by Alfred B. Kennedy, of The Kennedy Company, Oakland, California. Marbled paper, red in general tone and of fine quality, covers the board backs. The cloth over the hinge is a soft deep red, while the label of the title is printed in red orange and black on buff stock. The word "Christmas" is in red. In the center the title page is shown and at the right the initial text page. The illustration on the last named page is printed over a panel of very pale gray, solid, which preserves the regular contour of the page. The paper of the body is white antique laid, of the appearance of hand made. Colonial treatment of typography gives the booklet a quaint and pleasing style.

Concerning

THE BARTA PRESS

and

ITS NEW HOME

Anno

NINETEEN HUNDRED &

TWENTY ONE

THE NEW ADDRESS OF
THE BARTA PRESS
IS
209 Massachusetts Avenue
CAMBRIDGE, MASS.

Particular pleasure is taken in the sending of this message as a means of conveying an expression of gratitude to those whose patronage has made this transition so necessary. Honored by a clientele distinguished in its product and advertising literature alike, the part that has been taken by The Barta Press in that combination reveals itself in the character and substance of its new home. Complete in every facility for the upholding of a matured reputation it presents through its architecture a pleasing reflection of the utility & artistry of its output. The entrance as shown on the opposite page is a symbol of welcome to him who, in his business literature, is seeking a true visualization of his house and its product, creatively interpreted in terms of a customer's needs and desires

MCMXXI

Title and second page of handsome folder by The Barta Press, Cambridge, Massachusetts. The quaint, artistic lettering and ornament are admirably suited to the musty white Italian hand made paper, the effect of beauty and dignity — and quality — being carried out further in the printing, the ornament being printed in a rather light brown, while the lettering, of course, was printed in black. The page size was approximately 11 by 15 inches. On the third page a large halftone made from a crayon drawing was printed in such a way as to admirably imitate an etching.

iob to one series. In most work — and especially small commercial forms, such as we imagine make up the bulk of your work — there is no display requirement that warrants a second face. Due emphasis may be given by arrangement and variation in size.

Britton Printing Company, Cleveland, Ohio.— Our compliments on the booklet, "Euclid Golf Neighborhood." It is excellent in format, the typography is decidedly pleasing, and the presswork on the many halftones is above reproach. Seldom, indeed, have we seen such fine work on dull coated paper, never work that is better.

Wood-Clarke Press, Boston, Massachusetts.— The little folder for Elizabeth Ellsworth fairly exudes quality and femininity. An advertisement for ladies' toilet requisites of better quality, it will appeal to the class of women that uses them. The artistic conception and mechanical production of the piece are far and away above the average.

Artcraft Printing Company, Los Angeles, California.— Your work is neat and attractive. We like particularly well the general layout of the blotter, "The Discriminating Printing Buyer," which is interesting and attractive. The type, however, appears cramped and would have been improved materially by the use of one point leads between the lines.

Telescope Publishing Company, Belleville, Kansas.—The letterhead for the paper is interesting and impressive in its general effect, although we think there is quite too much matter for the space. Your package label is very neat indeed. All the specimens are of satisfactory quality, even though not of the best grade, and presswork is uniformly good.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— The folder featuring the poem on "Life," which is attractively printed from Caslon italic on page three, is a beauty. Your work mark, printed in black and gold, which constitutes the title on page one, is excellent, while your photograph, tipped onto page two, will be appreciated by all your friends. It is a quality composition.

The Case, Lockwood & Brainerd Company, Hartford, Connecticut.— Our compliments on your good calendar, particularly on the illustration of the old building, now torn down, which was occupied in 1839 by Case, Tiffany & Co., on the site where your present plant stands. The engraving, on wood, is excellent and reflects great credit upon the artist, Morton Hansen.

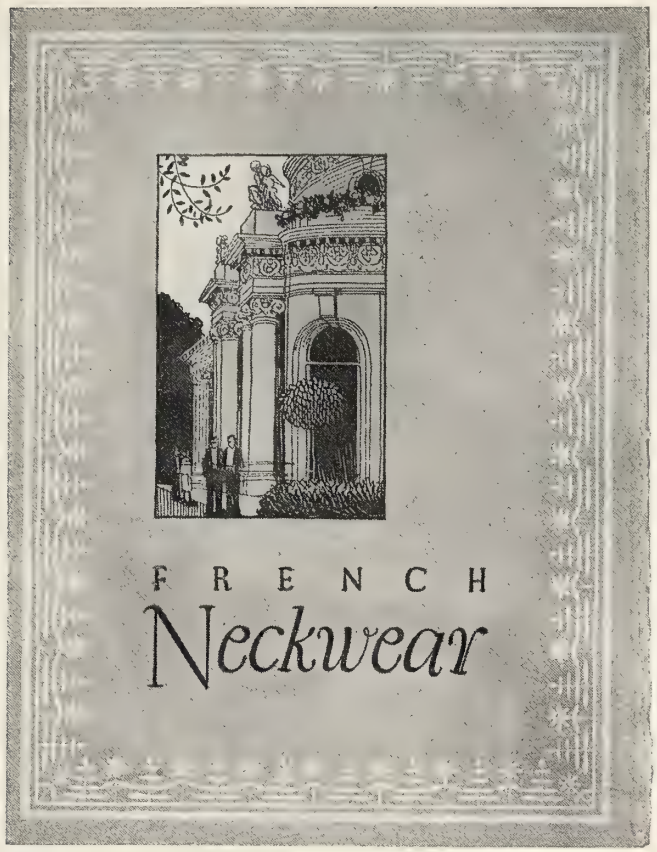
Palmer & Oliver, New York city.—"Types of Types" is an interesting folder. The title is interestingly treated and also has an effective curiosity appeal, in the play on words. Each of the cards contained therein features a different type face in your equipment and names its characteristics and qualities. As a piece of advertising, as well as a service to customers and prospective customers, the folder ranks high.

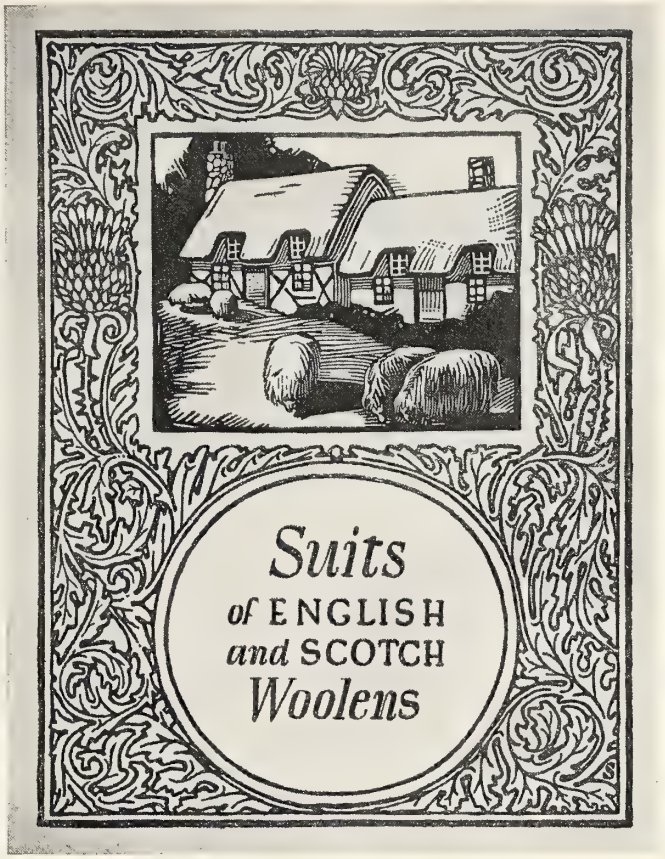


Cover of de luxe booklet by Alfred B. Kennedy, Oakland, California. The paper stock is gray hand made stiffened by light card stock, the title being printed on rough white stock and tipped onto the cover. See title page opposite.

The Barta Press, Cambridge, Massachusetts.— Undoubtedly the handsomest specimen of graphic arts work received during the past month is your large folder "Concerning the Barta Press and Its New Home." Refined art and lettering, admirably printed on hand made cover paper, with the entrance to your new office printed to look like an etching and tipped onto the third page, form a combination of good qualities that is rare indeed. It is a real work of art and suggests an institution of fine ideals and expert craftsmanship. "Your Greatest Asset" is likewise an achievement of its kind, impressive direct advertising. It advocates the value of good will and the necessity of constant advertising to maintain it. Illustration and design, as well as typography and presswork, are of the best quality throughout. We have for years been impressed with the fact that whenever Barta Press gets out advertising on its own account nothing seems to be too good. This attitude ought to be taken by more printers who advertise, for we are sure one of the surest ways of driving business away is to advertise in such an inferior manner as to give a bad impression of one's ability. The reader of the advertising of any industry other than printing may pass by inferior printing, placing the blame on the printer and not on the advertiser, but when the printer himself advertises, his publicity is accepted as his best effort in printing and his ability to produce printing for his customers is gaged according to that standard.

George F. Trenholm, Boston, Massachusetts. —The advertising folder, "Decorative Design, Lettering and Illustrations," is a splendid example of Mr. Trenholm's quaint style, which is admirably suited to publicity for high grade merchandise, particularly such as embody an element of art and on which a suggestion of antiquity is desirable as indicating age and stability, such as on publicity for an old established bank. Mr. Trenholm's work follows the design that has come down from the





Handsome title pages of folders designed by Will H. Howell, of Chicago, for Marshall Field & Co. The design at the left was printed in light blue (for border and "sky" in illustration) and black on soft brown paper, while the other was in light lavender and dark green on gray stock.

early days of printing and in its technique generally suggests wood engraving. In this work Mr. Trenholm is a master.

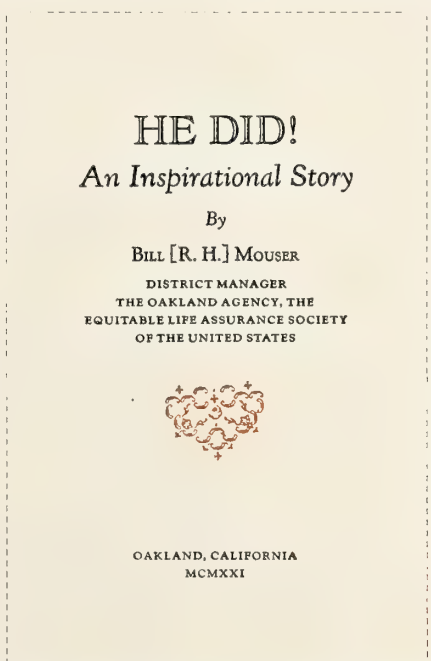
H. F. Milliken, Worcester, Massachusetts.—Specimens of printing done by students under your direction at the Worcester Boys Trade School—most of which are booklets, folders and other small forms issued by the school—are neat, attractive and well printed. The catalogue for 1919-1920 is particularly fine, the cover, a modern adaptation of the Colonial style of typography, being especially pleasing.

K. Leroy Hamman, Oakland, California.—The four mailing pieces prepared for the Security Bank & Trust Company, devoted to the development of Christmas savings accounts, are the most effective advertising of this nature that we have seen. The general layout of the pieces and the typography and lettering match the quality of the advertising, but the most interesting features are the photographic illustrations. These add a mighty strong appeal, particularly as they closely match the printed display appeal.

Cloverleaf Press, Jacksonville, Illinois.—In quality all around your product is thoroughly in keeping with the best metropolitan standards. It is strictly "up to snuff." The hanger, "It Isn't Your Town—It's You," is decidedly striking. The lettered design is printed in black from a reversed zinc etching, causing the lettering to appear white, while the heading is filled in with red and the signature lines with green, which color is also employed for the outside "bled" border. This card will get itself hung up to stay almost anywhere. Colorwork is excellent, as is also presswork.

R. A. Schmalholz, Indianapolis, Indiana.—Specimens mounted in the attractive portfolio, labeled "Just a Few Simple Specimens of the Work of Roy A. Schmalholz, Typographer, Indianapolis, Indiana," are in excellent taste. The work is just as good as it can be. That a simple page of body matter, embellished only by a heading and an initial in red, can be about the most attractive printed thing imaginable is shown by the leaflet mounted on the opening page and entitled "What is a Friend?" The conditions on which that "most attractive" designation depends are that the type face be a beautiful one, and, next, that it be well spaced. Spacing is just about perfect in the group of Caslon Old Style, set off by margins of just the right width on this leaflet. It is certainly a beauty. The booklet "Saint John's Day Memorial Service" is another of the outstanding specimens in this portfolio. We want to see more of your fine work.

T. A. Medlar Printing Company, Omaha, Nebraska.—Specimens are of excellent quality. Typography is interesting and has strong attention and interest value as well as being quite generally read-


HE DID!

An Inspirational Story

By

Bill [R. H.] Mouser

DISTRICT MANAGER
THE OAKLAND AGENCY, THE
EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES

OAKLAND, CALIFORNIA
MCMXXI

Title page of booklet by Alfred B. Kennedy, Oakland, California, the cover of which is shown on the opposite page. The printing was in black and brown on white hand made paper of good weight and a very pleasing finish.

able. Presswork, too, is of a very good grade. The production of the official program for the Aero Congress in five days' time is an achievement, particularly in view of its size and the fact that several process illustrations appear therein. It demonstrates a capacity for quick service that should prove an asset to the advertisers of Omaha with whom you do business. Presswork, particularly on the color prints, is of a high standard of excellence.

Rev. W. B. Whitney, Charlestown, Massachusetts.—*The Mentor* for Christmas is quite well printed. However, the type faces employed are not pleasing, and the fact that several different styles are used on a single display page, as well as on the cover, emphasizes their unattractive design. Margins on this issue are also bad. There is practically no inside margin, while the top margin is wider than the bottom margin. The back margin should be larger than it is, yet the smallest of the page. The top margin should be next in size, the front margin next and the bottom margin the largest of all. The text pages are nicely laid out and are set in a readable size and style of type.

Will H. Howell, Chicago, Ill.—The two folder broadsides for the Haynes "55" and "75" are the most colorful automobile circulars we have seen. Both are striking and impressive, though perhaps a little too loud to suit every one, the writer included among the dissenters. The first page of the one on the "55" is a beauty—it fairly sparkles—and it is only in the excessive use of gold on the inside spread that we find much fault. Possibly the exceptional attention value of these two pieces compensates for the excessive ornamentation by which they are characterized. Certainly, the workmanship is excellent. Folders for Marshall Field & Co. are outstanding in all features. Art, layout and typography are interesting and attractive, while the colors of inks used, and the papers, emphasize the goodness of those features. They are beautiful, and we regret we can not adequately reproduce every specimen you have sent us, but the colors employed, and the manner of their use, make good results in reproduction impossible. We are taking a chance with one of the specimens, hoping it turns out well so that our readers will know just how fine is the quality of your work.

C. Wolber Company, Newark, New Jersey.—"Quality versus Price" is an attractive blotter, far better than most printers' blotters. The illustra-

A novel of youth—and mystery

FIND THE WOMAN!

By ARTHUR SOMERS ROCHE



For the ninety-nine per cent whose goal is New York

A PLAIN country girl comes to the "Big City" to find fame—just like thousands of other country girls and boys come every month. In two weeks she has more thrills, more adventure, more romance, more excitement, illusions, laughs and tears than the average person experiences in a lifetime. This story is New York at its best and at its worst; New York with all its rottenness and all its goodness; New York's honor and New York's shame—the hysteria of Times Square and the conservatism of Washington Square

Chorus girls, theatrical agents, dope fiends, drunkards, detectives, movie magnates, judges, murderers, gamblers and just plain people form a never ending procession of interesting characters. *The story has enough action in its thirty-three chapters to fill three ordinary books.*

All through this remarkable novel the GIRL stands out as the main issue—the girl typical of the millions, who might be any man's sister. She refuses to buy fame with shame although temptations of all kinds confront her. Framed up for theft, attacked by a brute, suspected of murder, hounded by the police, persecuted and bruised, she remains true to herself and, in the end, is victorious in the battle with New York. Her adventures might be any girl's exprience, her fight anybody's fight—that is why "Find the Woman" has such a universal appeal.

There is love in this story and hate, plotting and scheming; there is every conceivable human emotion and a powerful picture of the wonder city of success and failure, of triumph and despair—such as only Arthur Somers Roche can paint. Beautifully illustrated with fine halftones from original oil paintings by Dean Cornwell.

NOW OFFERED AS A NEWSPAPER SERIAL

An ideal circulation builder—Keen suspense in each chapter

FOR RESERVATIONS AND TERMS WIRE TO
INTERNATIONAL FEATURE SERVICE INC.
New York City

Advertising circular by Albert Schiller, New York city, illustrating powerful display in connection with that which is harmonious and attractive.

tion of a watch set in a panel at the top — with a pale blue background, the watch being printed in black and gold — fits in with the title and the appeal of the text, which is "Would you buy a watch just because it was cheap?" The moral drawn in the remainder of the body is that printing should be bought as you would buy a watch, with an eye to quality rather than to price. The folder featuring Warren's papers, but with a good message for the buyer of printing in his relations with his printer, is likewise good and attractive publicity.

ALBERT SCHILLER, New York city.—Advertisement circulars for the International Feature Service and other newspaper syndicates, featured by Goudy Bold display, are among the finest examples of that kind of work we have seen. The arrangements are simple — impressiveness resulting from good, strong display and the generally pleasing appearance that follows the use of attractive types. The two color pages, one of which is reproduced, are particularly striking.

SHAFER PRINTING COMPANY, Plainview, Texas.—While in general we commend you on having obtained something different in your letterhead, we do not altogether like the arrangement as a design. The overbalanced stair stepped effect resulting from increasing the width of the design from top down is displeasing to the eye. This fault is caused almost wholly by the band of border across the bottom, in an opening on which the address appears. Had this band been eliminated, or run from the trade mark outward at the top, and the type matter set in the form of an inverted pyramid, the effect would have been far more agreeable. Then, of course, it would have been ordinary — so "there you are." Colors are pleasing.

WILLIAM ESKEW, Portsmouth, Ohio.—"The Book of Ruth," done, as you say, as a labor of love, and, we suppose, distributed as a gift to friends and customers at Christmas time, is indeed pleasing. Typography in Kennerley, the paper, both of the cover and text, and design throughout are excellent. Just one thing with respect to the typography: There is a suggestion of crowding in the body that could have been obviated by the use of one point leads between all paragraphs where the final line is long, as we note you have used them in some cases. As the text is the book of Ruth from the Bible, the verses are short and numbered, hence the rather ill effect caused by close spacing between some paragraphs. Presswork is excellent.

MORRIS REISS PRESS, New York city.—Our sincerest compliments on your 1922 calendar. You have achieved something unique. The calendar itself is ingenious. It is covered like a booklet and bound at the top with a cord, which provides the means for hanging it to the wall, the calendar for the month showing through a cutout in the cover. The cover remains on the front throughout the year. At the beginning of a new month the cover is simply lifted and the leaf for the closing month is torn out along the perforated line, thereby exposing the leaf for the opening month through the cutout. A feature of interest is that in a panel of the calendar for each month attention is given to some one precious stone and its significance. In a little folder accompanying the calendar the reason for this is given under the head "Mythology of Gems," which reads as follows: "The ancients believed that each month of the year was under the influence of a precious stone, and in modern times this superstition has found many devotees. 'Guard each month with care, for, like a jewel 'tis rare.'" Thus, on the January calendar we find the Garnet named and learn that it is the symbol of "Constancy." Reiss adds "Be true to your word and your work and your friend." Reiss made the most possible out of his calendar from a publicity standpoint; he "merchandised" it thoroughly. Advance notice was sent out in the form of a blotter, headed "1922 is coming," then "——— and with it a calendar of exceptional beauty and usefulness, which has been especially designed by the Morris Reiss Press and will be distributed in December." Accompanying this blotter was the section cutout from the front cover of the calendar, attractively printed on brown Castilian cover stock, as follows: "I am a part of that attractive 1922 calendar you are to receive shortly from the Morris Reiss Press — it will pay you to reserve a suitable wall space." Of course, this "part" is not a useful part of the calendar, but it certainly should have excited a lot of interest. The calendar, as well as the several forms mentioned as pertaining to it, are examples of the best Reiss work.

W. C. CORRELL, Monroe, North Carolina.— As examples of ordinary everyday work the specimens you have sent us would be satisfactory. Better type faces would mean a great improvement, even following the same style of arrangement. Use more good roman letters like Caslon, Goudy and Cloister and fewer block letters like Copperplate and Blair, and the result will surprise you. In a simple one color design, such as most of your letterheads are, maximum beauty is obtained from the inherent beauty of the type faces employed. Hence the necessity for good faces. Bodoni is not a good letter for stationery work. We note also that you often set every line of a letterhead in caps, whereas a sprinkling of lower case or italic would add interest and variety and, in a measure, add display effectiveness. The card announcing the shutdown of the

1922 COMING

—and with it a Calendar of exceptional beauty and usefulness which has been specially designed by the Morris Reiss Press, and will be distributed in December

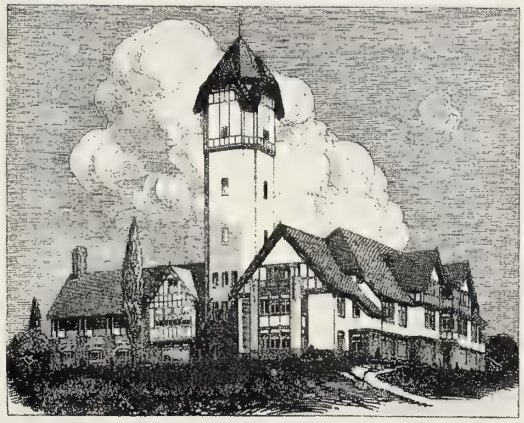
Blotter used to announce coming of calendar by the Morris Reiss Press, New York city. It was printed in medium olive and yellow orange on yellow tinted stock. For a good idea on calendars read review of Morris Reiss Press on this page.



Trust

"What is this trist that thou trostest?" wrote John Wycliffe at Oxford in about 1370. These were old words even then. The Goths would have understood them to mean 'covenant'; the Danes, 'consolation'; the Icelanders, 'confidence.' From these ancient variations grew the English 'trust'— a word which centuries of usage have hallowed with its earliest meanings—

Initial page of folder illustrating possibilities for adding display effectiveness by massing white space at the top. The page has a world of punch even here, but in the original, 6 by 9 inches in size, and printed on buff antique stock it struck us square between the eyes. By Haywood H. Hunt, San Francisco, one of the real top notchers in this business of making type talk and work.



THE NEW HOME
OF
THE PROCTER & COLLIER CO.
ADVERTISING · MERCHANDISING
PRINTING

MCMILLAN ST. AT READING RD.
CINCINNATI

Louis A. Braverman, another of the top notchers, designed the booklet of which the title, or cover — whichever you are of a mind to call it — is reproduced above. The page size was 8 by 11 inches, and a delicate buff tint was printed inside the illustration. Mr. Braverman has left Toledo, and is now typographical expert for the Procter & Collier Company, of Cincinnati, an all around selling service organization, as well as a producer of the highest class of printing.

Jackson Mills Company is poor; the body should never be set wholly in capitals. It is not considered good taste nowadays to set a display line in the form of a part circle. Possibly it does add a little emphasis to the line so treated, but it looks bad and, besides, wastes time to no purpose.

L. A. Braverman, Proctor & Collier Press, Cincinnati, Ohio.— Specimens are all handsome, the dignified and pleasing typography appearing to excellent advantage on the high grade papers employed. Presswork, too, is of the finest quality; in fact, the work reflects great credit on the institution. One page from the handsome and impressive booklet featuring the new home of the Press is reproduced. Another pleasing piece is the folder for The Whitaker Paper Company, entitled "Business Paper of Distinction," and we admire greatly, too, the booklet for the Hassler convention, which is decidedly impressive.

Haywood H. Hunt, San Francisco, California.— Your work continues to interest us greatly; Kennedy-ten Bosch printing is just about as near 100 per cent perfect as one will find. It represents a wide variety of treatment in contrast with the work of many of our leading typographers whose work is invariably along similar lines. This reflects all the more credit upon you, for it is easier to use one type face uncommonly well than to use several with equal skill. Three specimens in the collection strike us particularly, the menu booklet for the ten Bosch housewarming party and dinner, the folders "A Move in the Right Direction," and "Trust," for The Bank of California. Aside from the remarkably good typography which applies to all three specimens, the first named appeals to us because of the unusual color treatment on the cover; the second, because of the impressive display and the striking, yet soft and agreeable, color scheme — a light tint of green (olive hue), a deep green of the same hue, and bright, rather light, orange red on buff antique stock. The folder for the bank appeals because of the unusual and impressive treatment of the initial page. It may be "off" on balance, but it is strictly "on" the job to get attention.

C. M. Bennett Printing Company, Springfield, Ohio.— Blind embossed panels add materially to the appearance of several of the specimens. This is particularly true with respect to the folder, "Invention Records," which would be decidedly flat without the blind embossing. On the other hand, blind embossing does not seem to help the cover for the catalogue of The Springfield Coffin and Casket Company. In the first place, the stock is so rough, having a pronounced rough crash finish, the embossing does not show up as it would on smooth stock. The high and low lines in the stock nullify those of the embossed panel. Furthermore, the stock is beautiful in itself, and, with large type of a pleasing design printed in brown ink, no additional features are required to make it strong and pleasing. The presswork on the caskets is very good, particularly in view of the fact that the only contrast in most of the plates is provided by the shadows made by extensions, and these are faint shadows at that. The best specimens in the collection are two of your own direct advertising forms, "Consider the Folder" and "Making Your Printing Effective." These are excellent in all respects. Cloister is one of the best type faces available today, being both legible and stylish. The cover for the booklet, "Ferncliff Cemetery," is weak because of the stair step arrangement of the three groups. It would be far better if all the lines were centered, if the rules above the ornament — which serve no practical purpose and which do not embellish — were eliminated, and if "1921" were not letter spaced but set in a size larger type to give it prominence. Halftones throughout are placed in the exact vertical center of the page, thus making them appear below the center and causing the pages to appear bottom heavy. They should be placed a little above center.

A message from

THE PRINTER

Containing a

Timely Suggestion

October 5, 1921

WE have a new form of *Christmas Greeting* to suggest. It gets away from the stereotyped card with its "thanking you for past business, etc." and presents a real message. *Not* a card, *not* a novelty souvenir, but a worthwhile greeting that your friends will keep for years.

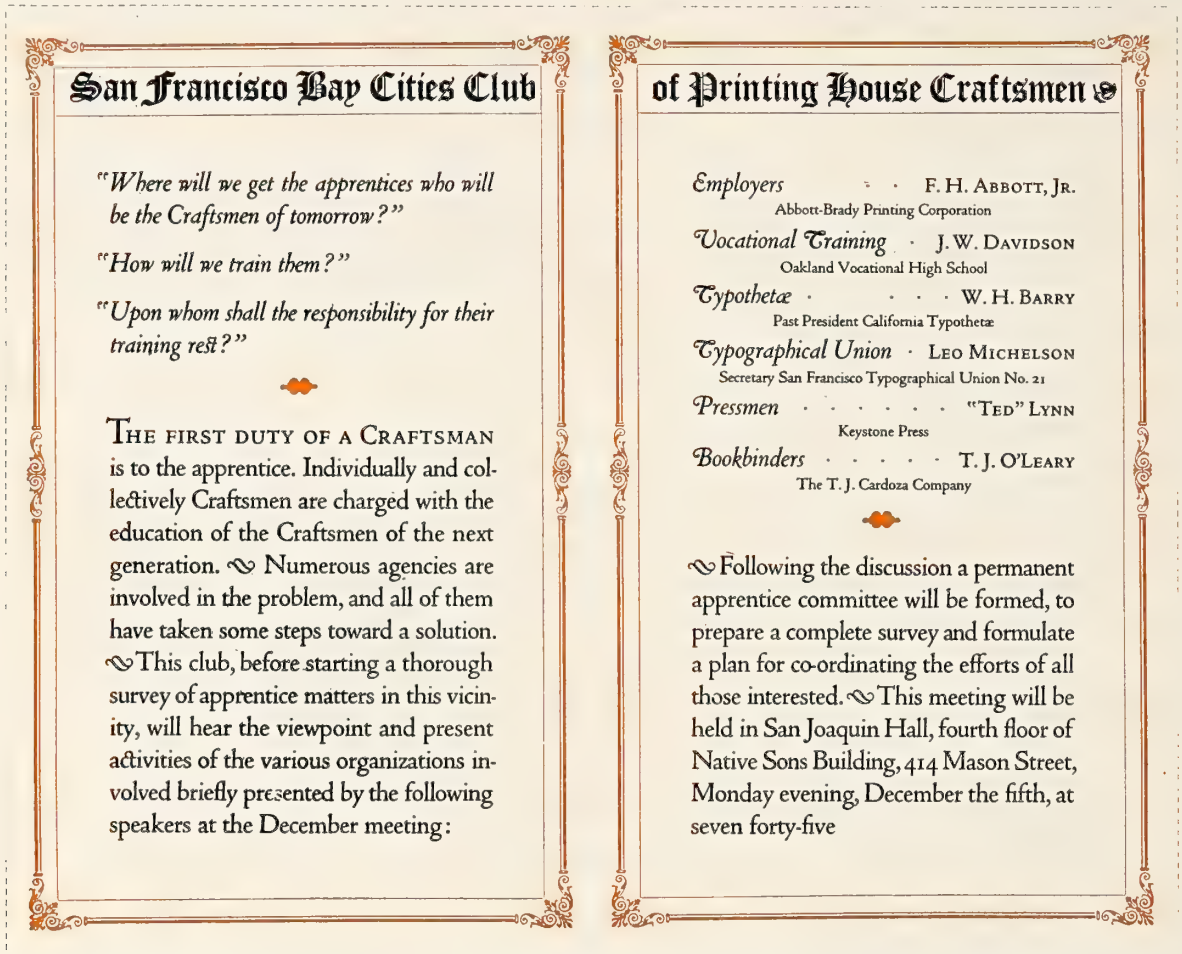
Send

Ben Franklin's typography would have looked like this if he had the quality of materials and equipment to work with that Alfred B. Kennedy, Oakland, California, enjoys. It is an admirable representation of Colonial typography and the original on hand made paper is decidedly charming.

PHILIP L. DEWITT, Rockford, Illinois.— Our compliments on the portfolio of many handsome specimens of your work. Neat, refined and dignified typography is the outstanding characteristic, although colors, both of inks and paper, are in excellent taste, and good presswork completes the round of quality. You have the good judgment to stop with just enough ornament. We can not suggest an improvement on any specimen except the card for the Young People's meeting at the First Presbyterian Church, starting out "Consider this an urgent invitation." This card should have been set in roman. We do not admire a square block of type set in italic throughout. Type and form do not seem to agree, and, furthermore, italic is not so pleasing or so legible in mass as roman lower case type. The letter of the initial on this card is quite too far below the opening line of which it is a part. The most interesting and attractive specimen in the collection, in our opinion at least, is the menu card for the Thanksgiving dinner at the Nelson. The stuffer, "Have You Tried Pinehurst Sausage?" demonstrates the possibilities for a pleasing and attractive appearance that are provided by the single type face, Caslon, when it is well arranged and spaced and printed on good paper.

Sheep and Goat Breeders Magazine, San Angelo, Texas.—The most satisfactory feature about your magazine is the text. A readable size of a legible type face is used and, as a result, the pages are inviting to a reader. That just about tells the whole story, although the presswork, while not outstanding, is nevertheless satisfactory for the purpose. The advertisements are very poor indeed. Types and borders have nothing whatever to commend them, being ugly and uninviting to the eye. The "spotty" border used just about monopolizes the eye, so the type matter of the advertisements has little opportunity to impress one, if, indeed, most readers of the magazine are not thereby driven from reading them. While margins are scant, considering the size of page and body type, this is an esthetic rather than a practical weakness; and, in view of the nature of the paper and the fact that the body is readable, that fault is excusable, although, of course, the paper would look better if the margins were wider.

DOUGLAS MCMURTRIE, Greenwich, Connecticut, who is now associated with The Condé Nast Press of that place, submits a remarkably handsome booklet, "A Modern Printing Plant in the Country," which in text and picture describes the fine plant established by Condé Nast. The text is composed in a private face, an open and legible roman, which is sharp and clean cut, printed on a white hard finish antique stock that looks like hand made. The halftones, admirably printed on smooth stock, are tipped into panels formed by rules printed in red. The cover is a beautiful tone of red and may or may not be hand made, though it certainly looks the part. Every feature of the booklet is good.



San Francisco Bay Cities Club of Printing House Craftsmen

"Where will we get the apprentices who will be the Craftsmen of tomorrow?"

"How will we train them?"

"Upon whom shall the responsibility for their training rest?"

THE FIRST DUTY OF A CRAFTSMAN is to the apprentice. Individually and collectively Craftsmen are charged with the education of the Craftsmen of the next generation. Numerous agencies are involved in the problem, and all of them have taken some steps toward a solution. This club, before starting a thorough survey of apprentice matters in this vicinity, will hear the viewpoint and present activities of the various organizations involved briefly presented by the following speakers at the December meeting:

Employers · F. H. ABBOTT, JR.
Abbott-Brady Printing Corporation

Vocational Training · J. W. DAVIDSON
Oakland Vocational High School

Typothetæ · W. H. BARRY
Past President California Typothetæ

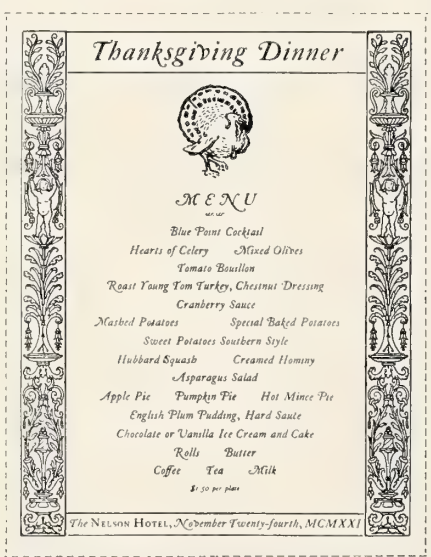
Typographical Union · LEO MICHELSON
Secretary San Francisco Typographical Union No. 21

Pressmen · "TED" LYNN
Keystone Press

Bookbinders · T. J. O'LEARY
The T. J. Cardoza Company

Following the discussion a permanent apprentice committee will be formed, to prepare a complete survey and formulate a plan for co-ordinating the efforts of all those interested. This meeting will be held in San Joaquin Hall, fourth floor of Native Sons Building, 414 Mason Street, Monday evening, December the fifth, at seven forty-five

The charm of these two pages from a folder designed by Haywood H. Hunt, San Francisco, California, lies first of all in the beauty of the Cloister type, and then in the supreme legibility. The thoughts expressed literally fall into one's mind, so easy is the text to read. Yellow was used for the border on the original, which was printed on thin Japanese stock.



Thanksgiving Dinner

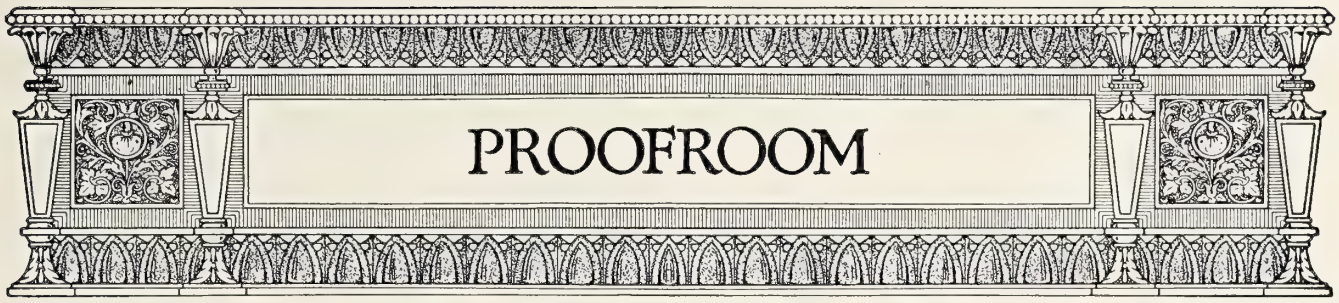
MENU

Blue Point Cocktail
Hearts of Celery *Mixed Olives*
Tomato Bouillon
Roast Young Tom Turkey, Chestnut Dressing
Cranberry Sauce
Mashed Potatoes *Special Baked Potatoes*
Sweet Potatoes Southern Style
Hubbard Squash *Creamed Hominy*
Asparagus Salad
Apple Pie *Pumpkin Pie* *Hot Mince Pie*
English Plum Pudding, Hard Saute
Chocolate or Vanilla Ice Cream and Cake
Rolls *Butter*
Coffee *Tea* *Milk*
$1.50 per plate

The NELSON HOTEL, *November Twenty-fourth, MCMXXI*

Interesting menu arrangement by Philip L. DeWitt, Rockford, Illinois. Original was printed in brown.

RETTEW PRINTING COMPANY, Reading, Pennsylvania.—The menu booklet for the Pursell Agency is, on the whole, very nice, although subject to improvement by simple changes. On the cover the title group is placed too low, from the standpoints of balance and interest, which are obtained by pleasing variety in the white spaces. This group should have been placed about three-quarters of an inch or one inch higher. In the interest of display effectiveness — i. e., to make the various points easily grasped — there should be a change of type, or size, between the two parts of this group. It would also be desirable to have better variety between the three parts of the bottom group. A line of italic between cap lines would help wonderfully. The colors used for printing the cover are in excellent taste, and also in good harmony with the color of the stock. On the "inside" the faults pointed out in the cover apply to the title, which is the same design. The text pages are colorful and attractive looking, although we consider the six point rule border quite too strong in relation to the type, the colors in use and the character of the work. Of the two issues of *The Proof*, your house-organ, we like the August issue the better. The line, August, 1921, should be placed somewhat higher, as in the exact center of the space between the top and bottom type groups it makes a monotonous division which is in violation of proportion. On the September issue the bright, light yellow used for the border of the text pages is glaring yet so faint that one can scarcely distinguish the pattern. Use the rich, chrome yellow, as the process and lemon yellow shades are not good in typework.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Number as a Collective Noun

H. E. W., Salinas, California, asks: "May the word number be considered a collective noun and take either a plural or a singular verb according to the context? For example, should one say 'A number of the players is (or are)'? 'There is (or are) a number of men who do'?"

Answer.—The word as used in the examples is collective, since it collects or gathers numerous individuals under one grouping word, and that word is a name for one group. In such expressions the thought is of individual action, not of united action, and the verb should be plural, although the noun is singular in form. Of course the form of the verb depends on context, but often mere context is not determinative except in its sense, which is positively certified by its verb as used by the writer or speaker as singular or plural. The word number is one of the many of similar nature alluded to by Goold Brown when he says: "Nouns of multitude, . . . when taken distributively, . . . have a plural signification without the form; and in this case their plurality refers to the individuals that compose the assemblage. Thus, a council, a committee, a jury, a meeting, a society, a flock, or a herd is singular, and the regular plurals are councils, committees, juries, meetings, societies, flocks, and herds. But these and many similar words may be taken plurally without the *s*, because a collective noun is the name of many individuals together. Hence we may say, 'The council were unanimous,' 'The committee are in consultation,' 'The jury were unable to agree,'" etc. I think Brown would have been clearer in calling these uses elliptical, as in saying his first example means "The members of the council were unanimous," and the other examples show similar ellipsis. Brown later shows that good writers are not of one accord, as some say "The whole number was two thousand and six hundred," and others "The whole number were." It seems to be a matter of personal choice, and that a proofreader should follow copy.

The Writer Is Right

A. D. W., Boxford, Masachusetts, writes: "An item in a trade magazine says, 'Ames, near Fairview, lays claim to being the only town in Oklahoma having a paper owned, managed and edited by a woman.' Should not the word 'being' read 'be' (Ames lays claim to be)? The participle 'having,' below, is correct, I should judge."

Answer.— This seems to bring up a point of interest in grammar not definitely explained in books, but susceptible to explanation that I think might well have been included in text books. Many such special questions are left by our grammarians to be decided by principles, for their books would never be complete if they attempted to elucidate every detail subject to doubt. One reason for neglect of this particular detail must be the fact that it is one that rarely comes under discussion, because the construction may well be left to personal decision, and such decision must be made by the writer or speaker. So the proofreader in such case must leave the expression as written, unless he is specially authorized to change the grammar, and he should even then make no change which he can not defend beyond further dispute. Principle in this case, as I see it, favors the writer of the questioned expression. Strict propriety demands that claim be laid to something substantive, which must be indicated by a name. "Being" is much closer in its nature to a name or noun than the verb "to be," since it actually represents the full sense of a naming phrase, "the state or condition of being," which no one would call "the state of to be." A valid objection to the use of the infinitive would lie in the fact of incompleteness, if the mere error of construction did not suffice, since such use claimed, the only one used being the "to" of the verb. The only duty of the proofreader in such case is to follow copy, except that if written with "be" he would do well to make it "being." Fortunately, few proofreaders would be in doubt. "Being" is certainly correct.

Proper Names Become Common

J. W. M., Alexandria, Indiana, writes: "Should I write winchester rifle you, no doubt, would say that I should cap. my winchester. But if I cut a man to death with a bowie on the macadam road you would, I am equally certain, say that neither bowie nor macadam should begin with a cap. I am obtuse enough not to be able to see why winchester should be thus favored."

Answer.— The difference is readily perceptible, although the capital is not in any sense a mark of favor. Everybody accepts the rule that a proper noun takes a capital, and Winchester is consciously used as a proper noun, while the other names are now held to be common, although they were originally proper names. Difference in treatment is entirely a matter of conventional agreement, and Winchester rifle might have become correct as winchester rifle, but never did. It has always been known as exactly such a name as Springfield rifle, Krag-Jorgenson rifle, Maxim rifle, Lewis gun, and many other names always retaining the capital letters that mark them as proper names. Many of our commonest words were once proper nouns, but lost their particularizing quality long ago, so that hardly any one ever thinks of it now. Even such a name as Bedlam, which was originally only a dialectical pronunciation of Bethlehem, sank a long time ago into the common word bedlam. No one now thinks of the country China when speaking of the ware called china. Our language has a large number of such words, of which bowie and macadam are two, but into which Winchester rifle and the others like it do not enter as commonly treated. Whether any more definite line of analogical treatment will ever be established I do not know, but I see no need of it. It is not decidedly sure that Telford pavement will not some time become commonly established as telford pavement, the personality of the name lapsing out of consciousness just as it has from bowie and macadam; but such change probably never will come with a name like Winchester rifle.

Only the Teacher Wrong

F. V. D., Culver City, California, writes: "In order to settle a dispute between the customer, the printer, and the school-teacher, will you kindly advise where the apostrophe really belongs on the inclosed heading? The printer thinks it should be Moore's. The customer says it should be Moores'. The teacher contends that the apostrophe should be left out entirely. Who is right?"

Answer.— The letterhead inclosed was of a firm of two men named Moore, and read "Moores' Paint Store," which expresses with propriety the partners' acknowledgment of joint ownership. Some such partners might choose to express ownership as under one name and would not err in making it Moore's. Were the choice mine, I think I should use the singular form; but the printer's duty is to do what the customer chooses, especially when his choice is strictly grammatical, as it is in this instance. It seems odd to find a teacher contending for the only form with real error, but so it is here. Moores is the only really erroneous form.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

FACTS of curious interest are involved in our familiar words and their history more than we often realize. Our simplest and commonest words do not attract our attention as subjects for study as much as they might profitably, though of course we simply can not, if we would, learn everything about them so well as to have it all at command for any possible occasion. It is well worth while, however, to master a general idea of some of the numerous processes by which words become established in different uses and from time to time acquire new meanings and outgrow old ones. Such learning as a whole must be sought in books, and can not be expected to be fully treated in mere articles like ours, the aim of which is to arouse interest that leads to study rather than to attempt a full study.

Deadly and deathly are two very old words that have nearly always been clearly different in meaning but liable to confusion just as they are now. We would now be unlikely to make a new word deadly, but when it was new dead and death were but two forms of the same noun, though soon separated in sense as they are now. The adjectives then for a time were the same in meaning, and even now we are told in Webster's New International Dictionary that the common distinction is not always observed. But deadly practically is usable only as meaning causing or likely to cause death, and deathly means like death or resembling death. Distinction between these two is an exemplification of one of our commonest language processes — that of making two exact synonyms differ in some practicable way. These show two such separations — between dead and death and between meanings of the suffix.

One of the most curious instances of occasion for desynonymizing (the process just mentioned) arose in the case of merit and demerit, two words that naturally indicate distinction by their form. Now they are used mainly as opposites, merit being nearly always used of good deserving and demerit of bad; but once they were identical in meaning, as when Shakespeare made Othello say, "My demerits may speak unbonneted," he means what any one would now call merits. On the other hand, merit is sometimes ill merit, though nearly always in unqualified use good merit, just as an omen may point to either good or bad effects, or deserving may be either good or bad, though omen alone generally connotes bad and deserving connotes good. Merit is still usable for demerit, but we can not now with propriety use demerit for merit.

Mention of this process of desynonymizing tempts to another departure from the regular order of the dictionary. This process is found curiously suggested in the history of two normally separate words with the same spelling that are exact opposites in meaning. These are the verbs let, to hinder, and let, to permit, the first of which is practically obsolete. Greenough and Kittredge, in "Words and Their Ways," say that the forms of the original Anglo-Saxon verbs were quite distinct, but gradually they "fell together," so that in the time of Shakespeare there appeared to be a single verb with the two opposite meanings. Naturally this ambiguity led to the dropping of the one that was not needed, but we still have it as a noun in the phrase "without let or hindrance," in which use these writers call it a fossil, as being an otherwise obsolete word kept alive in the one idiomatic phrase. The Standard and the latest Webster class this obsolete verb as archaic, not absolutely dead, but give no evidence of its recent use.

We do not have to stray far from any one part of the dictionary to find curious instances of change in meaning of words arising in various ways that are really phases of the one process of specialization. Among these different phases are two that in a special aspect are direct opposites, namely those which show restriction and those which show expansion. Hardly anything could more strongly enforce the fact that language is conventional, that individual words and their methods of joint use are determined by agreement among the users. Nearly every way in which words change in meaning has been exemplified in these articles, though not distinctly classified, as we are merely selecting single words as curios.

The Century Dictionary, published about twenty years ago, united in one entry the two spellings decad and decade, because they are in origin but two forms of the same word meaning a collection of ten things of any kind, though the one common use was stated to be decade, not decad. This was the etymologist's reversion to old use; all later dictionaries give decad as one word and decade as another. Distinction was actually made long before the Century, even so thoroughly that the older Webster's did not contain the word decad. Later dictionaries define decad especially as mathematical and decade especially as applying to years, including the old expression, now seldom used, "a decade of years," for which we now simply speak of a decade. Similarly once it was thought necessary to say "a century of years," for which "a century" is now sufficient and universal. These words are established in such use through nearly total extinction of other applications, the context being needed for clearness in any but the absolute use.

Another curious development, of a kind that not long ago would have elicited strenuous pedantic objection, is seen in the use of decimate and decimation. Etymologically these words literally apply to extinction of exactly one-tenth, but such restriction is far from popular, and all dictionaries now admit these words as allowable with the indefinite application to any large proportion. Thus we see the futility of attempting to curb too closely the tendency to override literalness in the use of words. People will have some words restricted in use and others extended, although it is a slow process in either case, and no one can tell with any certainty whether any kind of change will eventually find favor.

SINCERITY

A prime requisite of advertising is sincerity. A good many authorities contend that sincerity is the most important quality, and they come pretty close to being right.

You must believe implicitly in the thing you advertise or you can not put your best into the advertising of it.

Copy so sincere that it is hard to disbelieve, has gone most of the way toward selling the thing advertised.— *Faith, House-Organ of the Printcraft Press.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Spacebands Break Off Ears

A Missouri operator submits a spaceband with a broken ear, besides showing other bruises, as if caught in a jammed line. He asks for help.

Answer.— It is impossible for us to assign a cause with any degree of exactness, but we suggest that you examine the space between right side of first elevator jaws and note where it joins with the spaceband intermediate channel and the line delivery channel. If you find the joint between these parts and the elevator jaws to be wide enough to admit the ear of a spaceband you may diminish the space so that it will not exceed the thickness of a sheet of news print. Sometimes the ears break off when caught in a squabbled line. However, you would readily discern this latter trouble. Try a spaceband in the elevator jaws on both machines to see if the bands move freely in their grooves.

Fin on Slugs Due to Defective Liner

A Massachusetts operator submits several slugs showing a fin on left end and asks several questions relating to this trouble as well as to other matters.

Answer.— We suggest that you examine the end of the left hand liner, as we believe a bruise or depression will be found on it. As you can not correct this defect a new liner will be required. The channel entrance partitions of certain kinds may be used on models 1, 2, 3, 4 and 5. For example, I-725 can be used on a machine of any of these models. Look in your book of parts, plate 60, and you will see a diagram. Your reference to clutch lever is not clear. If you mean stopping and starting lever jerking outward as machine stops, it may indicate that the surface of the clutch is gummy or that the buffers are built up too much. It is also possible that the screw in the stop lever may be loose.

Operator Has Difficulty, But Can Not Locate Cause

A North Dakota operator has been troubled with matrices failing to respond on an old machine, and has been unable to locate the cause, although he has made a thorough search for it. He wants a general plan of keyboard and magazine treatment to overcome possible contingencies or neglect.

Answer.— From your statement it appears that you have done everything necessary to prevent trouble. Perhaps some details have been overlooked, so we will outline a plan and ask you to give it a trial. As you state that you have filed matrix ears we would suggest that you secure a matrix ear file, as this tool will enable you to take care of the ears of the matrices without incurring the risk of overdoing the operation, and it will no doubt save you time in this tedious operation of dressing up the ears of bruised matrices. The following is a plan of operations for correcting the trouble to which you refer:

First — Remove each cam from both front and back cam frames, oil pivot with clock oil, and wipe off the sides of the free end of the cam yoke with a bit of rag wet with gasoline. While all the cams are out, clean rolls and sandpaper them as you did before, and before rolls are replaced, take a bellows and blow dust out of the cam frames. Then take your small gasoline can and put one-half a teaspoonful of graphite in it, and shake it up, then squirt gasoline on each trigger while you are pounding the respective key. When this is done replace your rolls and then the cams.

Second — Run out all your matrices, placing them edgewise on a news galley, making two rows for convenience. Take a white ink eraser (rubber) and rub the upturned edge of the matrices until they are burnished bright, then take a stiff brush and dipping it into the dry graphite give the matrices a good brushing, especially up and down between the ears. This will tend to remove the particles of rubber and will at the same time give a smooth finish to the matrix ears. The burnishing of the front edge of the matrices with the white rubber eraser will make it easier to read the line in the elevator. When one side is finished blow off all loose graphite and rubber with a bellows. Take a clean galley and lay on top of the matrices, then turn both galleys over quickly so as to expose the other side of the matrices on the second galley. The same treatment is given this side with the exception that you must avoid rubbing the casting seat of the matrices with the rubber. When using the brush to give the final cleaning apply as on other side.

Third — Elevate the magazine on the front end and cover the channel entrance at the rear with a piece of newspaper. Take your magazine brush and give the channels a vigorous brushing. The more rapidly you use the brush in the channels the better the cleaning. When you feel that you have removed the dust, place a light at the rear end of the magazine, and look through from the front. Examine the channels close to the partitions, as these are the hardest to clean. When you have finally removed all of the dust you may then graphite the channels with the same brush. Apply graphite to both sides of the brush and again give channels another vigorous brushing. This is the final step as applied to the matrices and magazine, but the work is not yet finished. When you have the magazine again in normal position, you may proceed to clean the distributor screws. Procure a small clean cloth and wet it with gasoline, start the power, and while the screws are rotating hold the cloth in the groove of the distributor screw and follow the groove from left to right, cleaning the oil and dust from each screw. If you have a channel entrance brush, pass it between each set of guides in the channel entrance.

Fourth — Remove the ejector blade and clean it as well as its guide, and do not permit oil to get on this part, as it would cause oil to be transferred to face of the mold and from there to the matrices, thus causing them to operate slowly in the magazine.

We believe that if the foregoing procedure is faithfully carried out it will give you relief from some of the troubles you referred to in your letter.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Change of Speed Causes Imperfect Register

A Chicago pressman writes: "In an article I find something about 'gripper rebounding.' The advice given was to run a sheet (by hand) in the grippers, mark the edge with a knife, and then reverse the sheet and ink edge of the same gripper; then run the same sheet at speed, when it should register exactly. From my experience I have found that the register will vary with the speed. What is your opinion and what can be done about it?"

Answer.— This question is submitted without comment, and the opinions of pressmen who have given the matter study will be welcomed.

Printing Halftones on Bond Paper

We have received a number of requests for information regarding the method of printing halftones on bond paper. In anticipation of similar requests we state that full particulars regarding the Certificate process of printing on bond paper can be secured by addressing the Crocker-McElwain Company, Holyoke, Massachusetts.

Printing With Copying Ink on Bond Paper

A Maryland printer submits a specimen of printing done with copying ink on bond paper. He complains regarding the ink and the poor results, and asks our advice.

Answer.—This ink should have given as good results as on the finished flat paper. Use good rollers for copying ink, and if you do much of this work keep one set of rollers for this purpose. Before inking up, wash off the rollers with a damp cloth to remove all trace of oil or other ink. The platen should be cleaned with lye or alcohol before applying the ink. Use a hard tympan, or after the form is made ready attach a piece of hard manila board over the top sheet. When using the ink it may become stiff; apply occasionally one drop of glycerin to the rollers and allow it to distribute. Be careful not to mix more ink and glycerin than needed for one job, as glycerin exposed to the air extracts moisture therefrom.

A Pressman Should Look After Plates

An Illinois printing superintendent asks several questions regarding practices in modern plants. The replies are to specific questions.

Answer.—The present method in large plants is to have one man responsible for all plates coming into the shop. He will gage them and underlay or interlay, as the case may require, and no plate will go into a form without his mark on it. This method is the one adopted in many large plants. Such concerns have what is known as a preliminary make-ready department. It is necessary to underlay plates because many are low. The underlaying of plates saves considerable time in overlaying, as it gives an approximately even printing surface, at least that is the object aimed at. The average type high gage can measure plates only near edges, and the work is more accurate on small plates than on those of large area. However, it is a useful and necessary tool to have. Ordinarily a compositor does not know enough about underlaying to do the work efficiently, and therefore in order to have it done efficiently this should be part of the pressman's work.

Slur on Edge of Pages

A Wisconsin publisher writes: "We are inclosing a copy of the last issue of our paper and wish you would tell us, if possible, the cause for the slur in the printing. We have tried everything to get it out, but occasionally it comes back. We don't have the trouble on every issue. The press is a two revolution, rear fly delivery and prints four pages. We are running at about 1,400 an hour. Will you give this some thought and if possible give us a hint?"

Answer.—The trouble may be due to any of the following causes: (1) Too much packing, (2) loose top sheet, (3) greasy bearers, (4) cylinder not tight enough on bearers. To test for No. 1, lay straight edge over tympan and cylinder bearer. There should only be space equaling the thickness of about three pieces of print paper between straight edge and bearer. In other words, three may be safely used, about three sheets over height of bearers. For No. 2, draw up top sheet as tight as possible so tympan will not be baggy. For No. 3, clean the cylinder and bed bearers with gasoline. Add a little powdered chalk or magnesia. For No. 4, lay a strip of thin paper on each bed bearer, turn press over until it is printing (with news form); strips should be held tight. If they pull out it shows that the cylinder is not down tight enough. To remedy, remove several sheets from the tympan, and adjust the cylinder down, and again test.

Register on Ruled Headings Irregular

An Indiana pressman submits several sheets of a ruled heading on folio stock. The form is four up. The striking in of the lines on the tail of sheet does not coincide on the sheets which we examined, although the ruling registers perfectly on all sheets. Our correspondent desires to know how to keep form in register in each section of sheet. The gripper part always struck in correctly.

Answer.—We are of the impression that the trouble is due to the sagging of the sheet in blank spaces between the several heads. As there is ample space between the words in the boxes, a piece of tape may be fastened to the sheet guard rod and thence passed below the cylinder and up under the feed board. It can be secured to the under side of the feed board by a screw eye and may have a tension applied by being attached to a light spring or rubber band. Some time ago a pressman suggested that the end of the piece of tape used to hold the sheet to the cylinder could be prevented from damaging rollers in case it became detached by carrying the end farther to the rear of the under side of the feed board and attaching a light weight to it. In case the tape became detached or was broken by being printed on by the form, the loose end would instantly be withdrawn by the dropping of the weight. This idea appears to be logical, and if we could recall his name we would give him full credit.

IS LETTERPRESS PRINTING TO DISAPPEAR?

Makeready the Determining Factor

BY H. W. HACKER

RECENT comment on this question arose from a prediction by Mr. Gamble of London, editor of *Penrose's Annual*, whose observation of late experiments in the cheaper production of plates for offset lithography and rotagravure by photomechanical methods led him to project the possibility that letterpress printing would be supplanted by these other processes because offset and rotagravure printing surfaces are produced more cheaply than relief surfaces and can be printed without makeready. Something more needs to be said on this subject.

Without entering into the many valid reasons which could be advanced in favor of letterpress printing for a great majority of jobs, it must be admitted that makeready is a serious charge against the efficiency of letterpress work and it is that phase of the matter which is herein discussed.

It is undeniable that the great waste of makeready is a heavy burden on the letterpress industry and a serious threat to its permanence. Unless makeready can be eliminated or reduced to a few quick, simple adjustments relief printing will undoubtedly suffer encroachments by other processes which are more economical because they require no makeready. Can this be done, and how?

First, as to the extent of makeready, few printers realize what it amounts to. According to the U. T. A. Standard Guide, revised July 15, 1921, the average makeready time *per form* on all sizes of cylinder presses amounts to 7¾ hours on Class C (illustrated work, square or outlined halftones), and 13½ hours on Class D (fine illustrated work, outlined and square finished halftones, using hand cut or process overlays). In Class E, fine artwork, the makeready is greater, and of course it is greater on large presses than on small ones and always greater or less according to the number of plates, but the figures given represent national averages. Multiply 7¾ or 13½ by the number of forms of good work passing through your pressroom in a year, and you may be astonished at the total hours spent on makeready. Multiply the number of forms by $36.80 for Class C and $65 for Class D, which are the selling prices of that makeready (Typothetæ Guide) and you have the picture in terms of money. Now, if you will imagine what it would mean to your business if those total annual hours of makeready were taken out of your cost and added to your productive running time, you will get a conception of the importance of makeready. Note the double gain, removal of makeready cost on the one hand and added output for the same number of presses on the other.

Every printer knows vaguely the waste of makeready, but he is so close to the constant makeready in his own plant, and so familiar with it, he inclines to lose perspective and misses the significance of it. Also, he knows of no remedy. Automatic machines and devices and rotary presses have mastered the other time elements of the problem, but makeready seems to remain as a baffling necessity. It has resisted solution so long and stubbornly there is prevalent, more or less, an attitude of "as it was in the beginning, is now and ever shall be." Many schemes have been tried, yet makeready remains.

An analysis of the causes of makeready was made in the author's two articles on the "Science of Makeready" in THE INLAND PRINTER for May and June, 1915. However, it will be in point to explain again briefly the principles under which makeready can be reduced, for with makeready reduced letterpress printing will *not* disappear, as it has many advantages over offset and rotagravure in vast quantities of printing.

Errors account for makeready. Remove the errors, and makeready vanishes. Perfect plates would print without makeready on perfect presses. Makeready is compensation for errors. These errors are often very minute, and failure to comprehend makeready difficulties is due to lack of imagination in conceiving these errors in minute terms. One has to project the mind into divisions of distance scarcely perceptible to the eye or to the touch. Even as pathologists failed to understand infectious diseases until the microscope made visible minute forms of plant and animal life, so printers will fail to comprehend makeready until they think and work in terms of thousandths of an inch and use devices which measure in that range.

It is the slight mechanical deviations from true flat and curved planes that call for adjustment and correction, otherwise known as makeready. Presses and plates that are free from these defects call for no adjustment and correction, that is, for no makeready.

The operation of makeready can be compared to the assembling of a machine. The assembler must make the parts fit. If they do not fit he has to manhandle them until they do fit. That used to be the practice, but no factory in the world today producing in quantities would tolerate fitting by the assembler. The cost is so great no factory could stay in business under competition. The parts must fit when they reach the assembler, and the assembler must merely put them together. The parts are standardized and have passed inspection under definite dimension limits.

The pressman, on the other hand, is required to be a fitter. The plates as delivered to him have passed *no* inspection under definite dimension limits, and he is obliged to make them fit the press by the same trial and error methods used before the day of micrometers, when labor was cheap. He is no longer a cheap workman, but in this particular respect he still uses the empirical method of the cheap workman.

Errors in plates are not the sole cause of makeready, but they are here emphasized because errors are by far the greatest cause and offer the best opportunity for correction and reduction in makeready costs.

Errors in plates are of two kinds, height and flatness, both of which are measurable and to which can be assigned definite dimension limits. For example, it is clear that in the present state of the art the tolerance for presswork need not be less than .001 inch and should not be more, because tissue paper is used in the finishing touches of overlay. This means that the pressman corrects the printing distance with tissue which measures .001 inch. Thus .001 inch becomes our unit of measurement.

The height of plates, therefore, must be standard within .001 inch in order to fit the presses. In the case of wood mounted plates this height is .918 inch, type high, and in the case of unmounted plates for patent bases this height is .159 inch, since the bases are .759 inch, the sum equaling type high. (Unmounted plates are customarily made 11 points, which is .152 inch, undoubtedly for the purpose of allowing an underlay, but the plates must be brought to .159 inch or the sum of the plate and base to .918 inch, before they will print.)

But what do we find in current practice? Unmounted electros vary .003 inch to .008 inch from standard thickness, and wood mounted plates vary from a few thousandths to .020 inch and .030 inch, chiefly under type high, but frequently over. This is not an exceptional condition. It is *the universal condition* and explains one of the largest items in the bill against makeready. All of these errors must be corrected by makeready. No important art known to the writer is so backward in standardization of fundamental technic as the printing art, and none endures such gross errors. The very language of the trade betrays the general misunderstanding. "Points" are still used to designate thickness of electros (and papers). Plates 11 points thick are the standard and 12 point plates are "a little thicker." Now, the point system is indispensable to the type foundry and composing room,

but a point (thirteen thousandths plus, nearly 1/64 inch) is altogether too coarse a unit of measurement for presswork. Even type high is a vague size to many who do not know its fractional equivalent. Thousandths of inches must be adopted if we are to get anywhere.

The common condition of plates is even worse than just indicated, for they not only deviate from the standard height but they vary in height within themselves, making the problem more difficult. For example, a plate 6 by 9 inches may measure type high along one side or in one corner, yet be .005 inch to .010 inch under type high along another side or in another corner or in the middle. Such a plate is impossible, yet thousands of them are being printed this very minute, the pressmen doing the best they can by overlay and underlay but never getting a real satisfactory job, and always at great waste of time and effort.

As the first step in the elimination of makeready, the thickness of plates must be standardized by the platemaker, or by the printer through preliminary correction, so that all plates when delivered to the press are of uniform and standard height.

There is another property of printing plates which, although less fundamental than standard height, is yet of great importance because more difficult and expensive to remedy, namely, flatness. The average height of a plate may conform to the standard, yet require either makeready or squeeze to print it on account of deviation in the printing surface from a true plane.

It may be stated as axiomatic that the ideal or perfect printing relief surface has every dot, line and letter in the same geometrical plane, be it flat or curved. Such a plate needs no makeready so far as itself is concerned. Original halftones are pretty good as to this flatness, but upon close examination of the duplicate electrotypes, which are chiefly used, it appears that no real flat plates are being produced under current practice. Even where the average thickness of the plate is correct, so far as available measuring means indicate, there are still minute high and low spots on the surface — deviations from a true plane — which prevent printing the natural size of the dots or letters without resorting to compensating makeready. Slight waves, holes, high spots and hard edges are supposed to be corrected by the finisher in the foundry, but as a matter of fact he does an imperfect job at best, largely because of lack of technical facilities and dependable standards.

Plates that are not true planes at the printing line can only be printed by squeeze for the cheap and short jobs or by careful compensating overlay for the good and long jobs. In both cases there is friction which means wear and short life of plates. It is only necessary to observe the back of a first impression sheet to understand the inequalities in plates.

Now consider the saving of makeready and longer life of plates that are perfectly flat and true. The impression is a kiss and not a squeeze (if you can imagine a kiss without a squeeze). The cylinder rolls over such plates with lighter contact and takes the ink cleanly from dot to paper in its natural and proper size. The dot under a glass will be black, whereas if the pressure is too much it will be a black ring with gray center (assuming, of course, proper ink for the stock). Careful overlay attempts to accomplish just this proper impression, but you will search long with your glass to find presswork jobs of that kind.

The flatness of plates must also be standardized by the platemaker, or by the printer through preliminary correction, so that, as the second step in the elimination of makeready, all plates will pull a first impression that is perfectly level.

Absence of sources of supply and lack of demand for more accurate plates and mountings have together contributed to the backwardness of the art in this respect. Competition as well as the pressure of plate users has placed the emphasis on price and speed. What is sadly needed is a public opinion in the trade which recognizes the great cost of imperfect plates, in terms of makeready, and which insists on greater accuracy. Supply will follow such demand, and gradually presswork will get on to a much more efficient basis.

A word should be here said on the false practice of attempting to alter color values by overlay. Many pressmen think they can improve, or are expected to improve, the appearance of the printed sheet by an overlay that either strengthens the solids to make a snappy, contrasty job, or tones down the solids to make a soft, pastel looking job. This is wrong in principle, and invariably wears out the plates. It is not within the province of the pressman to change color values. If the right combination of paper and ink fails of the desired results, then the artist or engraver should have the proper instructions and be held accountable. The pressman can do no more than make a clean, accurate impression of the plates. "Artistic makeready" has no place in letterpress printing, and greater forethought in planning the job in coöperation with the engraver will remove this needless burden of cost.

Other less important but contributing causes of makeready are errors in the height of bases, defects in presses, and imperfect cylinder packing. These, too, must be examined and corrected to definite standards, and when all these elements entering into the printing distance are made right makeready proper will slip back into that class of items which could better be called "Adjustments," such as squaring up, lineup, inking, register sheets, lockup, etc.

The effort to eliminate makeready becomes a search for accuracy, because all makeready is attributable to errors of dimension. Progress in this direction will determine the future of letterpress printing. At any rate a substantial reduction of makeready will vastly enhance the efficiency of letterpress printing. Keep the presses running, that is the goal; and when presses are used to print with and not to make ready with, which the writer firmly believes can and will be accomplished, letterpress printing need have no fear of extinction.

HOW I LANDED MY FIRST ORDER

The K Manufacturing Company gave out its orders with discretion, but they were as difficult to get as they were profitable and our sales manager in giving me final instructions informed we that the K outfit was on my list. "See ol' man Brown. He's a hard nut to crack but a meaty one, and we have absolutely got to get a share of the printing they're handing out, and a big share."

How I happened to interview Mr. Brown makes the point of my story. It was my maiden attempt at a really big order and my customary savoir faire was missing. Hopefully I entered the K offices that afternoon, and handed my card to the guardian of the outer portal and while that youth was in transit with my card, out of the Brown sanctum stepped Brown himself, apparently bent on persuading a typist to speed up one of his letters.

Brown happened to look over toward where I was standing and blossomed out with the broadest smile I have ever seen on a purchasing agent's face. He advanced, shook my hand furiously. "Brad, ol' kid, it's been a dog's age since —" he burst out and then faltered when I lifted my hat off my brow. I was completely overwhelmed by the welcome I received and tried to stutter something to the effect that my name was Murphy and that the company which I represented wanted some of their work. His smile cooled off slightly as he convoyed me into his office and explained that I resembled very strikingly Frank Bradley, a close friend of school days, and that only when I removed my hat did he notice I was a blonde.

After we ceased discussing the resemblance I got the coveted chance to talk business and I surprised the sales manager by bringing home an order worth getting.—*Ellis Murphy.*

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

JUDGING from recent activities it is evident that a great majority of printers and quite a number of leading paper dealers are determined to force the issue of paper standardization.

A NOTED London publisher passed away in December last in the person of Sir Arthur Pearson. His successes in periodical publishing constitute one of the romances of the profession.

JOHN DUCKETT, one of the *Sheffield Daily Telegraph's* oldest employees, has retired after forty-five years' service in the composing room. His colleagues presented him with an inscribed timepiece and a wallet of notes. It is calculated that Mr. Duckett had pulled about *ten million proofs* during his time in the office.

GEORGE EATON HART, of St. Clement's Press, London, who spent some time last year in the United States, gave a lecture in December at the St. Bride Printing Trade School, under the title of "Rambles of an English Printer in the U. S. A." According to a report of the lecture, he had many interesting things to tell in contrasting the typographical working methods of the United States and his own country.

THE abolition of the halfpenny post rate for printed matter, according to an estimate by the organizing secretary of the Association of Master Printers of Central London, means the loss of £500,000 a week in wages, owing to the restriction of printing, and he suggests that a remedy lies here at the hand of the premier to reduce unemployment in the printing and allied trades by restoring the halfpenny rate.

T. P. O'CONNOR, writing in the *London Sunday Times,* credits Joseph B. McCullagh, formerly editor of the St. Louis (Mo.) *Globe-Democrat,* with being the first interviewer. He says he remembers meeting Mr. McCullagh in St. Louis in 1881, and was told by him that the first interview that ever appeared in the press of America, or of the world, was with Jefferson Davis, head of the Southern Rebellion. Mr. O'Connor tells the above to discredit the statement made that James Redpath was the originator of the interview.

FREDERICK VINCENT BROOKS, a member of the firm of Vincent Brooks, Day & Son, London, who died recently at the age of seventy-two, was a particularly efficient lithographer. The articles in the "Encyclopedia Britannica" on lithography and its branches were written by him. He held the appointment of printer to the Senefelder Club, which hallmarked his lithography. He was an intimate friend of Charles Dickens and Cecil Rhodes, and in his athletic days was a member of the famous West London Rowing Club.

IN a report on the Leipsic International Exhibition of the Book Industry and Graphic Arts, in 1914, at which the British exhibits included a valuable collection of rare editions of Shakespeare's works, the Department of Overseas Trade has stated that ninety-eight per cent of the objects displayed at the British pavilion and the Graphic Arts building have been returned. Claims for damage and missing objects amount to only about £650. In view of the fact that these exhibits were stored in Germany during the war, these results, it is added, are gratifying and most creditable to all concerned.

GERMANY

PERHAPS the oldest astronomic periodical, *Die Astronomischen Nachrichten,* published at Kiel, has attained its one hundredth anniversary.

AS PART of a crusade against deleterious and immoral literature, especially that having a bad influence upon the young, thirty thousand books were gathered in a pile and burned in December last at Neukölln.

Two stationers at Wanne, in Westphalia, were brought before court and each fined 600 marks, because they had sold writing paper at an advance of one hundred per cent on its cost. In addition to the fines they were made to hang a copy of the order of the court in their show windows for four weeks.

EFFECTIVE December 1, 1921, the surcharges on the prices for printing fixed on June 1, 1918, by the price committee of the printing trade, are as follows: For blanks and job work, 2,000 per cent; on catalogues, price lists, etc., 1,900 per cent; on books, newspapers and regularly issued publications, 1,800 per cent; on special or quality jobs, 2,100 per cent; on bookbinding, 2,000 per cent.

SINCE last March the postoffice makes a "cost of the paper" charge for post cards in addition to the rate for transmission. This charge is 5 pfennigs. Hair splitters are arguing that it should be called a "production" charge, maintaining that this is what it really is. They maintain that 5 pfennigs covers more than the cost of the material, to the extent of at least fifty per cent.

NEWS comes from Egypt that German competition has lately become very severe in the paper trade of that country. As a result of it, importers who bought from England or Sweden are involved in considerable loss. Manila papers of the finest qualities can now be obtained from Germany at £23 a ton delivered in Alexandria. This is £10 per ton cheaper than the English price. German manufacturers are also extending their credit facilities, and consider no order too small to execute.

The London Daily Chronicle reports that "all the printing firms in Berlin and other big German cities are simply snowed under with orders, mostly from abroad. Official forms of all sorts for more than half of Europe are being printed. One firm in Berlin has received an order from the Spanish government for the printing of taxation forms to the value of no less than 160,000,000 marks. Another has an order of a similar kind from Italy, and the Scandinavian governments are economizing by having nearly all their official documents printed here."

IN our issue for last November we noted that Maximilian Harden had ceased the publication of the *Vossische Zeitung.* This announcement, which we obtained from an apparently reliable source, was an error, he not being connected with this newspaper, which is still regularly published by the Ullstein Company at Berlin. It was rumored that Harden had decided to discontinue his monthly, *Die Zukunft,* but this is now denied. It would be beyond human nature for him to keep his pen quiet, as was shown by his verbose writings against his government during the war—a sort of talk which no American could have indulged in without endangering his freedom.

FRANCE

THE price of news print paper having come down somewhat, the Parisian dailies are now able to appear in six page editions.

THE press and machinery building concern, J. Voirin, has been dissolved and its business and plants taken over by the noted Marinoni establishment at Paris.

IN response to protests by newspaper and publishing organizations against an increase in import duties on paper, the minister of commerce replied that such action was not in contemplation at present.

SOUTH AFRICA

THE Premier Paper Mill, the first paper producing concern in South Africa, is now in operation at Klip River, Germiston, near Johannesburg.

The South African Printer makes report of the recent visit to Durban of Charles Francis, the New York printer, and his daughter, Mrs. Lillian Francis Fitch. In Durban Mr. Francis lectured on "Fifty Years in Printing," also on matters more closely allied to his policy of conference, conciliation and arbitration in place of strikes and lockouts.

AUSTRALIA

IT is reported that the Typothetæ of South Australia is suffering from a serious decline, due, it is said, to malnutrition. Despite earnest efforts to fan the spark of life into flame, it seems at present that the prospects of recovery are extremely slender.

ITALY

AN international book fair will be held in Florence this spring. Displays of bookbinding art, illustrated posters and newspapers will also be a part thereof.

JAPAN

ACCORDING to the *Shanghai Nippo,* Sino-Japanese capitalists are preparing to start a paper mill in Kirin, with a capital of $5,000,000.

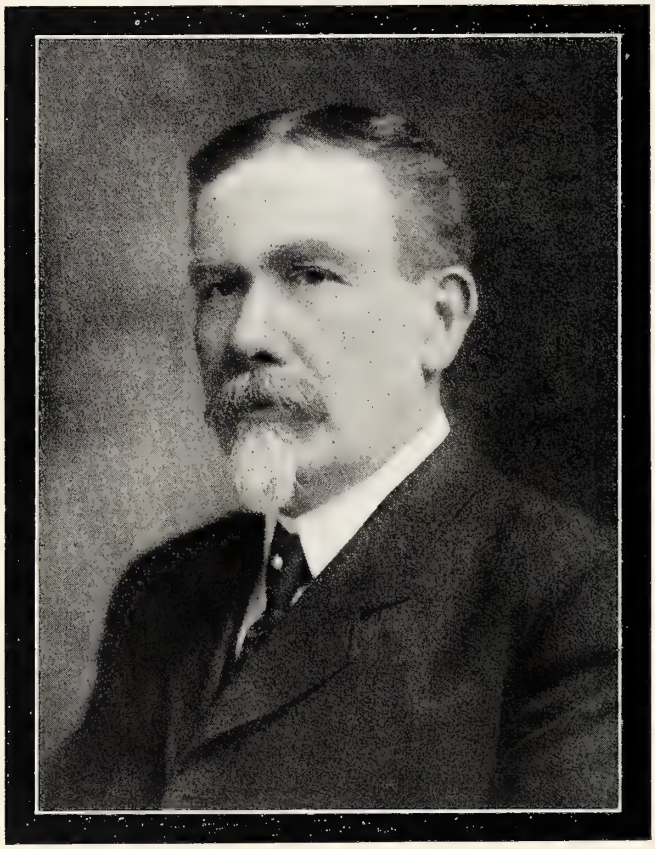
INDIA

A GOVERNMENT report shows that there are eight paper mills in this country, employing 5,407 persons.

MILLARD FILLMORE BINGHAM

1847-1921

IN the passing of Millard Fillmore Bingham the printers' roller making industry loses one of its pioneers and the entire printing trade one of its staunchest supporters. His death is mourned by a large circle of friends throughout the country and a place is made vacant which will be difficult to fill. Mr. Bingham was born in New York city in 1847. He was the youngest son of Samuel Bingham, the first manufacturer of printers' rollers in the United States. It was in his father's shop that Millard F. Bingham at an early age



Millard Fillmore Bingham

started in the career that was to lead him to the head of one of the largest institutions of its kind in the world.

During the Civil War he served in Company I, 12th New York National Guard, and on being mustered out in 1865, he returned to the business of roller making with his older brothers, who carried on the business after the death of their father.

Believing that opportunity lay in the growing Middle West, Mr. Bingham moved to Chicago in 1877 and started in business under the name of Samuel Bingham's Son, Manufacturer of Printers' Rollers. Later the business was incorporated as Samuel Bingham's Son Manufacturing Company. At this time Chicago was undergoing the period of reconstruction which lasted for several years after the great fire of 1871. Mr. Bingham can therefore be considered one of the pioneers of the new and greater Chicago which arose from the ruins. Mr. Bingham was an advertiser in the first number of THE INLAND PRINTER, and the firm is one of the original advertisers still using its columns.

The success of the business was due to Mr. Bingham's able management and to his untiring efforts to improve the quality of the rollers manufactured by the firm. The Chicago factory became the largest in the United States for the manufacture of printers' rollers, and several branch factories were established in the leading printing centers of the Middle West. Mr. Bingham was the inventor of the roller casting machines known as "gatling guns," the first real improvement in the method of manufacturing rollers. These machines superseded the old single molds and composition kettles so familiar to old time printers. It was due to these machines that we have the high grade presswork of today, as they made possible the perfectly cast rollers so necessary to good presswork.

In 1913 Mr. Bingham sold his home in Chicago and retired to Oxford, Maryland, leaving the active management of the business to his three sons, who had been associated with him for nearly twenty years. He continued to direct the general policy of the house, however, and made frequent visits to Chicago and to the branch factories.

Mr. Bingham was essentially a self made and self educated man. He was an omnivorous reader, and his library of over ten thousand volumes was one of the largest private collections in Chicago. His retentive memory and ready wit made him an interesting talker, and his democracy and love of his fellow men made friends for him in all walks of life. He was widely known among printers and newspaper men throughout the country and he was intensely interested in everything connected with the printing industry, enjoying the acquaintance of the leading printers of his day in Chicago and elsewhere. Mr. Bingham was an ardent believer in Chicago and its future. Though in no sense a politician, he took a keen interest in local politics and civic affairs.

Mr. Bingham was married twice. His first wife, who was Henrietta Morgan, of Brooklyn, New York, accompanied him to Chicago and by her active interest and whole hearted support did much to aid the growth of the business. She died in 1898, leaving a daughter and three sons. In 1899 Mr. Bingham took as his second wife Anna Mahaney, of Harrisburg, Pennsylvania, who survives him.

Death came to Mr. Bingham at his home in Oxford, Maryland, on Wednesday, December 28, after a brief illness. His body was brought to Chicago and was laid to rest in Rosehill Cemetery beside that of his first wife.

ECHO ANSWERS "YES, YES!"

There are some interesting instructions to typesetters posted in the composing room of one of the great New York dailies. Because they are so sound and so well represent our own thought and practice in the McMillin Printing Company organization, here is a summary of them:

There is a reason for the expression "cold type," for when attractiveness is considered, type unskilfully used *is* cold; just a bare expanse of canvas assumes life and warmth under the skilful brushwork of an artist.

Men who are mere typesetters are unsuited to the type composition of practically any unit, because even the modest business card, or the common office or factory form, may just as well be attractive in the hands of a true craftsman. It takes a skilled typographer no more time to set a beautiful unit than it takes a careless workman to assemble a form of unattractive appearance.

The three cardinal functions of good type composition are, to attract attention, please the eye, and invite reading.

Attention is attracted by contrast — by the intelligent use of white space — by properly relating body with display type.

The eye is pleased by typographic harmony. Reading is invited by "letting in light," in other words, extra spacing between lines and paragraphs, permitting ample white space between columns, properly "breaking" matter around illustrations, carefully selecting a legible, clear, restful type face. — *McMillin Musings.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Stephen Daye and His Successors"

Of the many beautiful booklets which THE INLAND PRINTER has received few have equaled the one entitled "Stephen Daye and His Successors," issued in a limited edition by the University Press, of Cambridge, Massachusetts. The book is an interesting history of the University Press, from 1638, when Stephen Daye set up the first printing press in New England at Cambridge, to the present day.

The book has the colonial atmosphere with the physical improvements made possible by better paper and better methods of printing. Caslon type is used, and its full beauty is brought out by the paper, India tinted egg shell book. The cover is of a rich tan with a pleasing design in brown and the title in black. The book is illustrated with numerous sketches and initials from the pen of George F. Trenholm, a well known Boston artist. Mr. Trenholm designed the present cover of THE INLAND PRINTER.

"As We Were Saying"

Once in a while we run across a book that reconciles us to the task of book reviewing. After plowing through technical books which are valuable but not entertaining, the reading of which is merely work, it is refreshing to receive a book like the present volume. "As We Were Saying" is a collection of editorials reprinted from magazines which have been edited by William Feather, and all these editorials are well worth preserving in book form. They cover a multitude of subjects. Some are serious, some are humorous, but none are vapid. They are not classified or indexed; the reader can open the book at any place and enjoy a few paragraphs of the author's philosophy. The author's humor is never boisterous; it will cause smiles rather than laughter. His article on pipe smoking will appeal to other devotees of the noxious but enjoyable weed as it did to us.

We recommend that every one working in an executive capacity get a copy of this book and keep in on his desk. Reading a few passages now and then will help to relax tense nerves and clear the cobwebs from one's brain.

"As We Were Saying," by William Feather. Published by the William Feather Company, Cleveland, Ohio.

"Newspaper Law"

No business man has greater need of a knowledge of the law than the publisher. The libel law in particular is a trap into which the unwary newspaper man is likely to fall. In addition he should have a general knowledge of commercial law and be thoroughly familiar with the law with regard to copyright, postal regulations, contempt and lotteries. It is also to the publishers' advantage to know his rights in relation to subscribers, advertisers and public officials.

Few publishers have legal training, and few have the time or the inclination to search through the massive volumes of statutes and court decisions. Hence this volume will be welcomed by editors, publishers and business managers of newspapers. It contains a digest of court decisions for quick and ready reference, specific and authoritative information on the rights and privileges of publishers, restrictions placed on their business, and the courts' interpretation of points not clearly defined by the statutes of various states.

"Newspaper Law," by William W. Loomis. Published by the Citizen Publishing Company, LaGrange, Illinois.

"What a Business Man Should Know About Printing and Bookmaking"

The object of this book is primarily to sell the W. B. Conkey Company's organization and service to prospective buyers of printing, but it nevertheless contains much valuable information for the business man who is a large user of printed matter. It is especially useful for any one engaged in the planning of catalogues or books.

Much space is devoted to a description of the W. B. Conkey Company's plant and organization, followed by technical information on copyrights, proofreading, paper, engravings, electrotyping, color plates and many other subjects which will help the layman to gain a better understanding of printing and bookmaking.

"What a Business Man Should Know About Printing and Bookmaking." Published by the W. B. Conkey Company, Hammond, Indiana.

"Practical Apprenticeship for Printers"

No matter how complex the machine or how automatic it may be, the essential factor is the worker. In the words of a prominent manufacturer, "the man at the machine is the most important asset, who spells success or failure for any business."

Realizing this fact, the United Typothetæ of America through its committee on education has been active in its investigation of the apprenticeship question and the formulation of a plan whereby the printing industry may be assured a sufficient supply of trained craftsmen to maintain printing as an art.

The United Typothetæ of America has repeatedly pointed out the danger to the future of the trade through the lack of apprentices, and through its department of education it has done much to promote training in craftsmanship. But valuable as has been the accomplishment along this line, the work has fallen far short of the needs of the industry, and it would be unreasonable to expect that the Typothetæ will be able to fill these needs without having the closer coöperation of all employing printers.

The object of this book is to provide the basis of a plan for reviving apprenticeship and for training apprentices. It has been compiled from many sources with a view to making the plan adaptable to the shop needs of any locality. It has been especially prepared for the use of local Typothetæ education committees and is the official handbook of the United Typothetæ of America on the subject.

The organization of local committees and their relation to existing schools is first dealt with, followed by practical chapters on the equipment and instruction. Craftsmanship requirements are given and courses of instruction outlined. The relations of employer and apprentice to each other and to the printing industry are clearly defined, and the exploitation of boy labor under the guise of apprenticeship is strongly condemned.

The value of lectures in maintaining the interest of apprenticeship is emphasized. Three interesting lectures, representative of the type suitable for use in connection with courses of instruction, are reprinted: "Book Composition," by J. Stearns Cushing; "From Apprentice to Employer," by Thomas Todd; "Printing Presses and Presswork," by James Berwick.

It is to be hoped that this publication and its message will receive the attention its importance deserves. By active coöperation between employing printers and the local education committees the printing industry may be saved from decay due to the lack of skilled men.

"Practical Apprenticeship for Printers." Compiled and published by the United Typothetæ of America, 608 South Dearborn street, Chicago.

"Salestaux"

"Salestaux," by E. D. Mason, presents in booklet form a series of live articles on salesmanship which appeared serially in *Oil News*. These articles explain the principles of salesmanship in an interesting and forceful style. The booklet is enlivened by many humorous and pointed cartoons.

The author states in the foreword that while these talks were written primarily for the man on the road, the principles advanced are applicable to all forms of selling, even though the article for sale may be nothing more tangible than courtesy.

"Salestaux" is published by the Shaw Publishing Company, Galesburg, Illinois.

The Taylor System of Color Harmony

The science of color harmony is a deep though exceedingly interesting and absorbing study for those who have the time and inclination to follow it, and it is essential that any one having to do with the production of printed matter should have a thorough understanding of proper color combinations. Especially is this true when color plays such an important part in the vast number of pieces of printing produced for advertising purposes. To the present day printer or lithographer, however, time is an important factor, and it is difficult to devote the hours required for a scientific study. Hence, a system that will enable the selection of proper color harmonies based on scientific methods, yet which is at the same time practicable and sufficiently simple so it can be readily grasped and understood, fills a long felt need. This is found in the Taylor System of Color Harmony, which makes possible the easy selection of a practically unlimited number of accurate, harmonious color combinations.

The Taylor system consists of a color chart, 22 by 28 inches in size, and a set of three masks. The color chart is divided into three sections: First, a color keyboard made up of the spectrum band, divided into equal intervals and graduated in four distinct tones; second, bands of neutralized and blended colors; third, harmonized color scales for use when combinations of more than three colors are desired. Each of the masks has three openings, and when applied to the proper sections of the chart the harmoniously related colors are instantly brought into view. The bands of neutralized and blended colors in the second section of the chart also show the results that can be secured by printing one color over another. Accompanying the system is a handbook giving complete instructions.

The system was invented about 1915, after years of experimenting, by Henry Fitch Taylor, a former president of the American Sculptors' and Artists' Association. In its original form it consisted of hand painted spectrum bands. Through the work of Mrs. Hazel H. Adler, lecturer on color, and authority on color, of the faculty of the Cleveland School of Advertising, the system has been simplified and put in its present practicable form, so that it is within the reach of all printers and lithographers.

The system is published by The Taylor System of Color Harmony, 7 East Thirty-ninth street, New York city.

"Printing Trades Blue Book, New York Edition, 1922"

The seventh annual edition of the "Greater New York Printing Trades Blue Book" has recently been issued by the publishers, A. F. Lewis & Co. This edition contains over six hundred pages conveniently divided into two main sections, a general directory of printers and printers' supply houses and a classified directory, both thumb indexed for convenient reference. Firms in New York city and those in nearby towns in New York and New Jersey are listed separately. The volume also contains a directory of paper watermarks and brands, a directory of associations, clubs and unions affiliated with the printing and allied trades of New York city, and a digest of machine composition customs.

"Printing Trades Blue Book, New York Edition, 1922." Edited and published by A. F. Lewis & Co., 41 Park Row, New York city.

TRICKS WITH A TYPE CASE

Given a type case, what can you do with it? The letters in a case can have tricks played with them, and some of those are rather astonishing. Here we are then: "Emit" and "lever," which make good sense whichever way you read them, while "madam," "noon," "civic" and "tenet" are exactly the same, even if you hold them up before a looking-glass.

"And I, even I, Artaxerxes the king, do make a decree to all the treasurers which are beyond the river, that whatsoever Ezra the priest, the scribe of the law of the God of heaven, shall require of you, it be done speedily."—Ezra, 7:21. This passage contains twenty-five letters, and as "I" and "J" were identical a few hundred years ago, you can count twenty-six; also the following: "I quartz pyx who fling muck beds." "John P. Brady gave me a black walnut box of quite small size."

Another trick: Find words containing all the vowels. "Authoritative," "disadvantageous," "unintentional," "sacrilegious," contain the vowels in irregular order; in two words, "abstemious" and "facetious," the vowels appear in proper sequence.

Can you do any tricks? —*"Heyday," in St. Bride Foundation Printing School Bulletin.*

BEAUTY AS AN AID TO BUSINESS

The printing business is a pleasant one. We like it, not only because it means our living and largely our hopes of getting ahead in the world, but because it means contact with beauty. Men once despised the word. Finding that it could be harnessed to business and profits, however, their prejudice changed to admiration.

Beautifully printed pages get an entrée with the prospect, which makes it easy for good copy to finish the sale. Beauty in printing is a subtle voice which says that you have your heart in the thing you have for sale — or the service which you have to render. It gives dignity; it commands respect.

Form is not everything, of course, but as an aid in bringing home the needful, it is a faithful servant which no user of direct mail advertising should neglect.—*The Printer's Devil, House-Organ of the Long-Johnson Printing Company.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Beg Your Pardon

Our apologies are extended to the Abbott-Brady Printing Corporation, San Francisco. In the December number of THE INLAND PRINTER a short article entitled "Ideas" was credited to *The Proof*, house-organ of the Rettew Printing Company. The Abbott-Brady Corporation also publishes a house-organ called *The Proof*, and it is to this magazine that credit is due for the reprinted article.

Porte Publishing Company Elects Officers

At the stockholders' meeting of the Porte Publishing Company, of Salt Lake City, on January 9, the following officers and directors were elected for the ensuing year: R. T. Porte, president; J. N. Clawson, vice president; E. H. Oliver, secretary; J. E. Jones, treasurer, and P. H. Ray, attorney. Business has steadily increased during the last year, and plans are being laid to conduct an extensive campaign during 1922, and at the same time increase the scope of the service.

Edward Conway

Edward Conway, assistant foreman in the composing room of the Henry O. Shepard Company, Chicago, passed away suddenly Tuesday morning, January 17, at his home, 635 North Lombard avenue, Oak Park. Mr. Conway was apparently in good health when he left his work on Monday evening and his death was a distinct shock to his fellow employees. He was fifty-three years old and is survived by his widow.

Mr. Conway was born in Norwich, New York, the home city of the late Henry O. Shepard. He had been with the Henry O. Shepard Company since 1890 and for many years had been in charge of the production of THE INLAND PRINTER.

Funeral services were held Thursday, January 19.

Central Ohio Paper Company Enters Fiftieth Year

The annual sales convention of The Central Ohio Paper Company, held in Columbus, was of special significance this year. It marked the beginning of the fiftieth year of the company in the paper field, and the "golden" anniversary was fittingly celebrated with the most enthusiastic and successful convention in the history of the "Copco" organization.

The convention opened with an address of welcome by President O. A. Miller and a general session, including divisional reports. The sessions of the convention were largely taken up with experience talks by salesmen, each of whom was required to prepare in advance and give some specific selling point in his work for the benefit of other members of the sales force.



Edward Conway.

An interesting feature of the convention was a "Strathmore Evening on Color," at which the Strathmore Color Grammar and the Munsell System of Color were explained to one hundred and fifty printers of Columbus and central Ohio, who were present as guests of the company.

The convention was brought to a close by the annual "Copco Family Dinner," held in the dining room of the company, which was enjoyed by over two hundred employees. Secretary K. D. Wood stated that the company was working "full force and full time," and said he viewed the coming new year as unusually promising.

Lloyd C. Partridge Appointed Historian of Electrotypers

The appointment of Lloyd C. Partridge, president of the Partridge & Anderson Company, Chicago, to the office of historian for the International Association of Electrotypers has been announced by William A. Smith, president of the association. Mr. Partridge is a son of the late C. S. Partridge, who for many years edited the department of Electrotyping and Stereotyping in THE INLAND PRINTER. His books, "Electrotyping" and "Stereotyping," the only authoritative works on these subjects, are published by the Inland Printer Company.

The Bulletin, the organ of the association, in commenting upon the appointment, pays the following tribute to the Partridges, father and son:

> Mr. Partridge is one of the young men, one of the very young men, actively engaged in the management of an electrotype foundry. On his shoulders has settled the mantle of responsibility of an honored and honorable father, C. S. Partridge, whose name is inextricably woven into the history of this industry. A close student of the art of electrotyping, the elder Mr. Partridge had much to do with the development of the processes now in use. As the author of authentic books on electrotyping and stereotyping, he gathered much valuable data and material, all of which will be available to Mr. Partridge in his work as an historian. Many historians have attempted to make history instead of chronicle it — some have failed to do either; Mr. Partridge confidently can be expected to do both. The association and the president are to be congratulated on this appointment.

Wesel's Chicago Branch in New Quarters

The F. Wesel Manufacturing Company announces that after February 1 the Chicago branch will be located at 431 South Dearborn street. The need of larger quarters to handle growing business has made it necessary to move from the old location in the Monadnock building. In the new quarters there will be a sales office and an exhibit of Wesel machinery, and in addition there will be kept on hand a stock of parts for machinery and supplies used by printers, photoengravers, electrotypers and stereotypers.

Frank S. Arnold

Frank S. Arnold, president of the Arnold-Roberts Company, paper merchants, 180 Congress street, Boston, Massachusetts, died on December 18 at his home in Malden, Massachusetts. Mr. Arnold was sixty years old and had been president of the company since its formation. He was a member of the Boston Paper Trades Association and had formerly been president of the New England Paper Jobbers' Association. He had lived in Malden for thirty-three years and served on the Common Council of the city for several years.

Intertype "Get Together" Meeting

The Intertype Corporation held a "get together" meeting of salesmen, department heads, factory executives and general officers, from Tuesday, January 3, to Friday, January 6. Several of the business sessions, as well as the luncheons on Tuesday and Wednesday, were held in the Brooklyn Chamber of Commerce rooms. Other activities included trips through both of the big Intertype factories, a theater party given by the president on Tuesday evening, and various business conferences in the company's general offices at 50 Court street, Brooklyn. Fifty-five representatives were present, including the branch office managers from Chicago, Memphis and San Francisco, and salesmen from coast to coast.



"Get Together" Meeting of Intertype Staff.

Nashville Printers' Club Holds Annual Banquet

The Nashville Printers' Club held its annual banquet meeting Friday evening, December 30. About 175 members and guests were present, including a number of the veteran printers of the city and many students from the Southeastern School of Printing, which was established at Nashville last May. The following officers were re-elected for 1922: President, H. F. Ambrose; vice president, F. W. Washington; secretary treasurer, E. P. Mickel; directors, Roy F. Williams, W. B. Baird and Marshall Hotchkiss. An interesting program of addresses and musical numbers followed the banquet.

Monotype Acquires Adding Machine

The Lanston Monotype Machine Company, Philadelphia, has bought outright the patents, business and all assets of the Barrett Adding Machine Company. The officials of the Monotype company are elated over having acquired the ownership of the Barrett portable adding machine, since the processes employed in the manufacture of an adding machine are very similar to those used in building the monotype keyboard — the same classes of machines, of materials and of skilled workmen being available for both machines.

The Barrett machine will, therefore, be manufactured and marketed by the Monotype company at its Philadelphia plant, where efficiency men are now preparing for the needed rearrangements. The Barrett adding machine has been on the market for about six years, and over twelve thousand are in actual use. The individual features of the Barrett are its portability and noiselessness. A valuable feature is its ability to prove the correctness of each of its arithmetical operations and to print the proof. The machine adds, subtracts, divides, multiplies and lists.

Boosting Production in Die Cutting

An automatic die cutting machine has been perfected by C. R. & W. A. Nelson, Inc., 225 North Michigan avenue, Chicago, which has demonstrated its efficiency in actual shop operation. The new machine has an automatic feed and automatic delivery, handles a wide range of sizes and dies out any required shape. One operator can attend to both feed and delivery, banding the finished labels as delivered by the machine. Accuracy is obtained, even on such small work as cigar bands.

The Nelson automatic die cutting machine is electrically driven. Its capacity and range permit stationers and printers to handle die cutting in minimum space. Dies now used on hand fed cutters can be adapted to the new machine. Automatic feeding means greatly increased production.

Chicago Wood Engraver's Work Exhibited in Australia

The wood engravings of Nicholas J. Quirk, 608 South Dearborn street, Chicago, have attracted much favorable attention in Australia, as is shown by the following letter received by Mr. Quirk from George A. Taylor, of *The Building Magazine*, Sydney, New South Wales. The letter reads in part:

Dear Friend Quirk: I received your samples of engravings with very great delight, and by good fortune I happened to be a delegate at the Australian Advertising Men's Convention in Melbourne, at which an exhibition of the printer's art was shown, so I lent your specimens of engraving to the exhibition, where they won much enthusiasm.

I may point out that Australasia covers an area greater than the United States and there were representatives from all parts at the convention; consequently your engravings received wide publicity.

Yours faithfully,

GEORGE A. TAYLOR.

William A. Vawter

William A. Vawter, president of the Baker-Vawter Company, died on December 25 at the Piedmont Sanitarium, Atlanta, Georgia, after a short illness. He is survived by his widow, Mrs. Alice R. Vawter, and three children.

Mr. Vawter was born in Lafayette, Indiana, sixty-two years ago and began work as a printer's assistant when fourteen years old. In 1886 he came to Chicago, and with Albert R. Baker founded the firm which bears their names. Mr. Vawter was the inventor of many loose leaf devices which have had considerable influence on business systems.

Mr. Vawter was a trustee of the Northwestern University, Evanston, Illinois, director of the Old Colony Life Insurance Company, and a member of the Union League Club of Chicago, and also of the Glenn View Golf Club.

The funeral services were held at the First Methodist Church of Evanston.



An unusual form of printers' advertising. Float entered by Haynes & Ratliff, of Sanford, Florida, in an Armistice Day parade.

Acknowledgment From Henry P. Porter

Those present at the convention of the United Typothetæ of America, held at Toronto last October, will recall the presentation made to Henry P. Porter, in recognition of the splendid work done by him during the many years he has served the organization as chairman of the Committee on Education. The following acknowledgment from Mr. Porter has been sent to THE INLAND PRINTER, with the request that it be given publicity, and we take pleasure in presenting it here:

Mr. Albert W. Finlay, on behalf of the committee and all the participants who joined in that splendid presentation to me at the Toronto convention last October, has turned over to me in trust for my little six year old daughter, Caroline Falt Porter, $5,500 worth of Liberty Bonds and a check for $14.27.

Recognizing the spirit of good will and affection which prompted this presentation, I have accepted it in behalf of my little daughter, and have had a special trust created for the care of these securities and money so that the fund itself and its accumulations will be carefully administered for her benefit.

Proper records regarding the presentation have also been filed so that when Caroline, if God please, comes to the age of maturity she will have full and complete knowledge of what this trust represents.

In her behalf, and for myself also, I desire to express heartfelt thanks, and to assure each and every one who participated in this great testimonial that if it were possible I would write each a personal letter of appreciation and gratitude. This being impossible, I have asked the committee to permit me to make this public acknowledgment, and hope the words I would say and the warm hand clasp I would give will be understood by each one. HENRY P. PORTER.

Boston, Jan. 10, 1922.

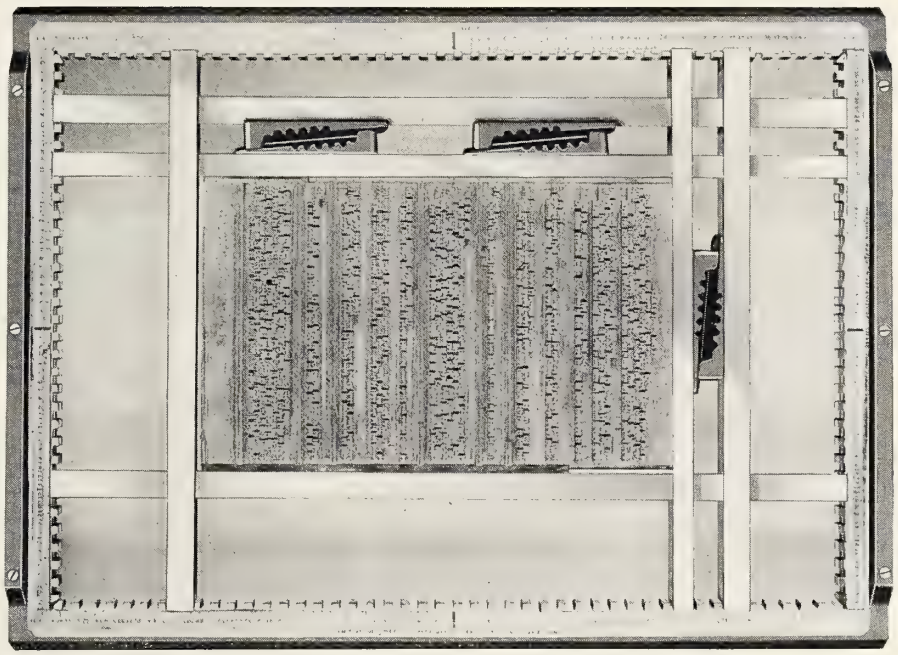
The Hilland Rapid "No Furniture" Adjustable Chase

To speed up the work of locking up forms, and at the same time eliminate the many difficulties incident to the use of wood furniture, is the purpose of the Hilland Rapid "No Furniture" adjustable chase. Each chase is really a furniture cabinet in itself, as it makes possible the locking up of any form without the use of furniture. This new device is now ready to be placed on the market, after its inventor, H. J. Hilland, a practical printer, has spent several years in testing and perfecting his ideas.

A better idea of this chase can be secured by reference to the accompanying illustration than can be given by any description. It will be noticed that the inside of the chase is provided with notches, which are made to even picas. Cross bars that operate in a groove are provided, which can easily be adjusted to suit the size of the form to be locked up. These bars are fitted with catches, which engage the notches around the inside of the chase. The two bars between the quoins and the type are made without the catches, so they will be movable in order to allow for the necessary squeeze in lockup.

All the bars are made of a special steel to insure rigidity. Severe tests have been given the steel to make certain it will not bend under the most severe strain to which a type form can be subjected in locking up. Special bars that are regulation type height will also be furnished, when desired, so they may be used as foundry bearers when locking forms for electrotyping. Roller bearers, as will be noticed by referring to the illustration, are furnished with the chase. These bearers can easily be removed, if desired, by taking out the screws.

A novel feature of this new chase is that pieces, known as angle blocks, can be furnished, which make it possible to lock up a form at any angle required. It will also be noticed that the chase is provided with gages on all form edges, to facilitate placing the form in the proper central position. All forms can be adjusted to any position.



The Hilland Rapid "No Furniture" Adjustable Chase.

Demonstrations that have been made have met with the approval of those who have witnessed them, and this new time and labor saving device bids fair to meet with a great demand as soon as its utility becomes known.

We recommend securing complete particulars from the manufacturers, the H. J. Hilland Company, the present quarters of which are at 4411 Beacon street, Chicago.

Amalgamation of Gummed Paper Companies

Three of the leading gummed and coated paper manufacturers in the United States, The Ideal Coated Paper Company, Samuel Jones & Co. and the Ware Coated Paper Company, have united to form a new corporation known as the McLaurin-Jones Company. The amalgamation makes the new company the largest of its kind in the country.

The mills are located at Brookfield, Massachusetts; Newark, New Jersey; Chicago, Illinois, and Ware, Massachusetts. The main office will be at Brookfield. The management of the various mills will remain unchanged.

The officers of the new corporation are: President, William W. McLaurin; vice president, George Goodsir; secretary treasurer, John McLaurin. The directors are William W. McLaurin, John McLaurin, George Goodsir, Henry K. Hyde, Edward S. Jones and W. R. Lusignea.

A "Snappy" Miller Sales Convention

"Make it snappy" was the slogan adopted and exemplified by Frank V. Barhydt, general sales manager of the Miller Saw-Trimmer Company, in presiding over the company's fourth annual salesmen's convention, which was held at the Miller factory in Pittsburgh, December 28, 29, 30 and 31, 1921.

The first day of the convention was given over to an address of welcome by Vice President Paul C. Dunlevy, followed by an inspirational keynote speech by Mr. Barhydt. Helpful talks were delivered by branch managers: C. P. Evans, Chicago; Dan J. Casey, New York; J. R. Kemp, Pacific Coast; George D. Halsell, Dallas; Howard Farley, Atlanta; John D. Babbage, Boston. The second day was termed "Mechanical Day" and was devoted to a practical demonstration of Miller machines and accessories, under the direction of Second Vice President Walter H. Smith. The third day, "Salesmen's Day," was turned into a session of interesting sales talks and discussions led by H. C. Baker, C. C. Borthwick, L. W. Conger, Bernard Elliott, W. L. Leonard, W. H. Lacey, Jay F. O'Donnell and George F. Wall. Saturday, scheduled on the program as "Pittsburgh Office Day," was given over to the various department heads, interesting talks being delivered by J. H. Cannon, assistant treasurer; G. E. McCabe, advertising manager; E. R. Colegrove, superintendent of demonstrators; J. R. Cray, superintendent of order department; J. L. Donovan, auditor; Theodore R. Foster, assistant secretary; B. F. McKee, traffic manager.

The crowning event was the annual salesmen's banquet, given on Friday evening at Schenley Hotel. Talks were given by President F. F. Nicola, Vice President Paul C. Dunlevy and Second Vice President Walter H. Smith, also by guests of honor, D. W. Frackleton, of the Chandler & Price Company, and Dr. A. A. Hamerschlag,

president Carnegie Institute of Technology. Handsome prizes were awarded the two leading salesmen in both the city and road divisions selling the largest percentage of their sales quotas established a year ago. City division: William M. Kemp, Samuel Zarnes. Road division: W. H. Lacey, D. J. Burns. George F. Wall and E. C. Babbidge were also accorded honors of leading in volume of sales respectively in road and city territories.

Reorganization of Toronto Trade Journal

The ownership of *Marketing and Business Management,* as well as of the annual publications known as *Lydiatt's Book* and *Who's Who in Canadian Advertising,* has been transferred to a private company incorporated as Marketing Publishers, Limited. The business will continue at 53 Yonge street, Toronto, with no change in the personnel or control. All stock in the company is owned by those directly connected with the business.

A New Inking Device

The patent on a new inking device has been secured by C. F. Weldon, a pressman in the plant of the *Republican,* Delavan, Wisconsin. By means of this device the ink in the ink fountain is kept agitated and equalized so that the ink will be of uniform consistency and evenly distributed over the ink rollers. The old way of stirring the ink with a knife is eliminated. Too often the ink is not stirred and becomes thick and sticky. The device may be operated by an individual motor connected with an electric light socket, or by a system of gears connected with the press. Mr. Weldon has a model of this device in operation.

John Young Meloy

John Young Meloy, vice president of Slade, Hipp & Meloy, bookbinders' supplies, Chicago, died on January 2 at his home, 6001 Kenmore avenue. Death resulted from heart disease.

Mr. Meloy was born at Cadiz, Ohio, June 6, 1871. He was a son of Rev. Dr. W. T. Meloy, who for over twenty-five years was pastor of the First United Presbyterian Church, in Chicago. Mr. Meloy became vice president of Slade, Hipp & Meloy when the firm was organized in 1892.

Funeral services were held January 4 at the Church of the Covenant, and burial was at Graceland Cemetery.

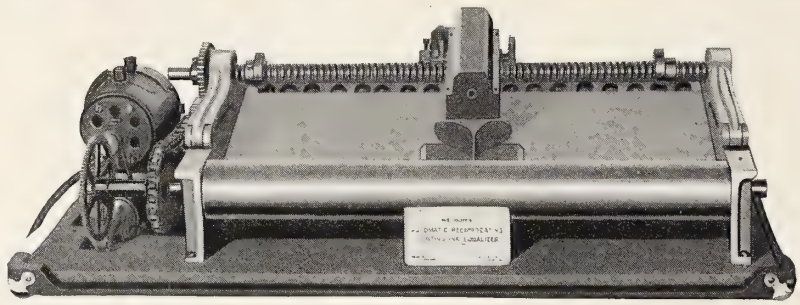
What H. P. Hogan is Doing for Kelly Press Users

The Kelly Press Department of the American Type Founders Company has engaged H. P. Hogan, formerly field secretary of the United Typothetæ, to make a survey in the larger cities of the production and production costs of the Little Kelly automatic job press. Mr. Hogan has just completed a survey of this character in New York city, in which city, in 1919-20, he made a survey of the whole printing industry for the United Typothetæ of America. The American Type Founders Company expects him to bring the Kelly presses now in use to the highest degree of productivity, and invites the coöperation of users of the press.

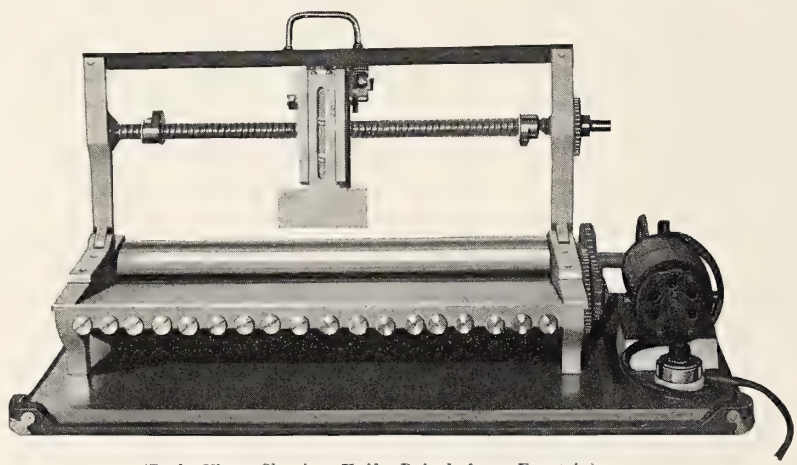
Brief Notes of the Trade

The amalgamation is announced of the printing firms of O. A. Koss & Co. and C. H. Morgan & Co. The new firm will be known as Koss, Morgan & Brookes, Inc., and will be located at 117 West Harrison street, Chicago.

The Eagle Printing Ink Company, New York city, has opened a sales and service branch at 28 Opera place, Cincinnati, Ohio. Eugene J. Kelly, who has represented the company for several years in Ohio and in the Southern States, has been appointed manager of the Cincinnati branch. Andrew J. Try, who has been with the company for over ten years as branch factory manager and acting manager, has been appointed manager of the Chicago branch.



(Front View)



(Back View, Showing Knife Raised from Fountain)

Weldon's Automatic Reciprocating Printing Ink Equalizer.

Berger & Wirth, of Brooklyn, manufacturers of printing and lithographic inks, have recently opened a branch at 54 High street, Boston, in charge of Frank W. Hawes.

The eighth edition of the "Ben Franklin Chicago Paper Directory and Price List," with prices corrected to December 10, 1921, has been issued by the Ben Franklin Publishing Company, 440 South Dearborn street, Chicago.

Paul S. Thompson, until recently manager of the direct advertising department of the Simmons & Babcock Advertising Agency, Chicago, has taken charge of the service department of the George G. Renneker Printing Company, of the same city.

Archibald B. Lewis, formerly vice president of the George D. Barnard Stationery Company, St. Louis, has recently been appointed president and general manager of the company.

Owing to the unexpected number of applicants for admission to the Kelly Press school the American Type Founders Company has decided to conduct a spring term at the Chicago branch at 519 West Monroe street. Over one hundred applications from prospective students have been received. On account of the great interest shown by graduates a postgraduate course lasting one month is being conducted.

Creighton W. Whiting has been appointed manager of the Chicago office of the American Writing Paper Company. Mr. Whiting was formerly sales manager of the Erving Paper Mills, Inc., Erving, Massachusetts, leaving that company in September, 1919, to join the American Writing Paper Company as sales promotion manager of its industrial and technical paper division.

The advertising agency, Frank Kiernan & Co., 135 Broadway, New York city, has opened a business paper department under the personal direction of Alfred N. Williams. Mr. Williams, who was formerly connected with the Fairchild publications, has had an experience of seventeen years in trade paper and advertising agency work. He declares that this department will accept as clients only those who will use, as their basic advertising, the business papers in their respective fields.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 68 FEBRUARY, 1922 No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE — In compliance with Section 22B, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed, during the period from June 1st, 1922, to June 1st, 1923, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Bldg., Omaha, Neb., and will be submitted at the first meeting in May, 1922, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp Woodmen of the World, Omaha, Neb., Jan. 15th, 1922.

FOR SALE in a live Western Canada city of 70,000, a complete modern printing plant consisting of two Miehle presses, four platen presses (one equipped with Miller feeder), power cutter, ruling and bindery equipment, complete monotype plant with lead and rule casting attachment; all machinery equipped with individual motors; a well-established business with desirable location; turnover of $100,000 in 1920 showing a good profit. For particulars apply to F 514.

FOR SALE — One of the finest job printing plants in the Northwest, doing an extensive general line of high-grade catalog and color work of over $100,000 yearly; plant appraised at over $87,000; owner also has a very large publishing plant and desires to reduce his work and responsibility; a good cash payment and terms for balance. F 523.

WELL-ESTABLISHED PRINTING CONCERN in South will install offset lithographing department; they are anxious to connect with practical young man capable of managing the department and one who will consider a small investment. QUEEN CITY PRINTING CO., Charlotte, N. C.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE — Two platen press plant in good Michigan town; fine opening; $2,500, terms to suit; ill-health of proprietor requires sale. F 550.

FOR SALE — Good established job printing office in Indiana county seat; price $3,500. F 468.

FOR SALE

FOR SALE — PRESSES: 1 No. 1 Pony Miehle, bed size 26 by 34 inches; 3 Walter Scott, 4-roller printed side up delivery, bed sizes 46 by 62, 42 by 55, 37 by 51; 1 56-inch 1/10 two-color Miehle press, 230 volts, D. C. motor, 1 Hoe double sheet rotary press, 44 by 64 inches; two Cross feeders and 230 volts D. C. motor, 1 John Thomson press, size 14 by 22, style "J" Laureate; 2 John Thomson presses, 10 by 15, two roller; 1 John Thomson press, 14 by 22, Model "C." FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers 33 by 46 inch jobber; 1 Brown D/16 46 by 70 inch folder; 1 Brown jobber 25 by 38 inches; 1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 Dexter No. 289 jobber, 25 by 38 inch; 1 Dexter No. 101 D/16 folder, 32 by 44 inches; 1 Cross folding machine feeder, 33 inches. MISCELLANEOUS BOOKBINDERS' EQUIPMENT: 1 Frohn stripping machine; 1 Frohn ruling machine with feeder, 38-inch; 1 Marresford tipping machine, 5 by 7 to 9 by 21 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Sheridan arch smasher; 1 McCain feeder for attachment to Model "B" Cleveland folder; 1 Seybold double head 7 by 38-inch die press; 1 Seybold round corner cutter. GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth avenue, New York city; Transportation Bldg., 608 S. Dearborn street, Chicago.

FOR SALE —We are sole agents for handling the sale of five 46 by 62 inch bed Miehle 2-revolution presses with combination extension Miehle delivery; these presses have been used on color work only and are in excellent condition; send your representative to see running in Chicago; price $3,750. Can also sell D. C. motors, Rouse paper lifts and Rouse register base equipment; one 39 by 53 Miehle with combination delivery; Latham stitchers ¼, ⅜ and ⅞; Boston wire stitchers ½ inch with motor; 43 by 56 Cottrell cylinder press equipped for cutting and creasing, with special attachments; 25 by 38 sheet Whitlock fast Pony press; Anderson bundling machines; 35 by 47 Whitlock 4-roller 2-revolution cylinder press; large and small outfits, new and used machinery, wood and steel composing equipment, bindery equipment, etc. Write us for information. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

OWING TO A CHANGE in production methods, we have for disposal one 36 by 48 latest model Premier cutting and creasing press with a Dexter pile feeder, guaranteed in excellent condition, having been used but six weeks. For particulars, price and demonstration apply to H. A. GILLAN, Purchasing Engineer, Eastman Kodak Co., Kodak Park Works, Rochester, N. Y.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

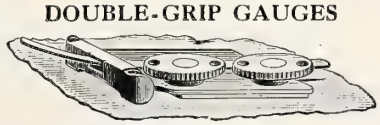
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — Kidder Rotaries: 28 by 20 inch perfector, flat or folded delivery; 30 by 30 inch perfecting and extra color on face; 36 by 48 inch two-color and 30 by 20 inch and 36 by 60 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders, one 8 by 12 inch one-color; also two 6 by 6 inch New Era presses printing two colors on top of web with attachments, and one 6 by 6 inch New Era press printing two colors on top and one color on the reverse side of the web with attachments. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 181 Quincy street, Chicago, Ill.

SAWS FREE — Miller, Laclede, System point-set, others, only $5.50; this price includes saw furnished free when saw you buy is worn out through sharpening by us. Let us sharpen your saws until new saw is needed, and never again will you have to spend another cent on new saws. WONDERSAW, 202 West 20th street, New York.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE — No. 1 linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; $1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

TWO MODEL 5 LINOTYPES complete with magazines, mats, Lee feeders, liners, blades and Emerson individual motors; machines in first-class condition; also complete monotype outfit; will sell as a whole or separate. A REAL BARGAIN opportunity. F 540.

TYPE CASE LABEL CARD HOLDERS, 1 by 5 inches, $1.75 per 100; celluloid card covers 1 by 5 inches, $1.25 per 100. Send for samples and free copy of booklet: "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — Well-established job printing business; practically new linotype included; doing an annual business of $10,000 at top prices; well located on ground floor in thriving Pacific Coast city of 15,000; site of State University. F 542.

FOR SALE — One 12 by 15 Johnson process camera, lens and ray filter; one 10 by 12 Mezzo screen; one Hoke engraving outfit and various size plates, also steel pantograph for above. GOSPEL TRUMPET CO., Anderson, Ind.

FOR SALE — Universal Typecaster, 220 V. D. C. motor, first-class condition, with complete mold equipment, 6 to 36 point for type, quads and spaces; price $850. FRANK NOSSEL, 38 Park Row, New York, N. Y.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — One 44 by 62 inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. F 319.

FOR SALE — Multi-color press complete; used only three months, in first-class condition; price $750. STANDARD PRINTING CO., Box 2301, Tampa, Fla.

FOR SALE — Typewriters with linotype keyboard; best for all printers, publishers and vocational schools. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

FOR SALE — Monotype or bronzer; would exchange for Thompson or Universal caster. GEO. SEDGWICK, Rochester, N. Y.

ONE OSTERLIND PRESS, good condition. Full information on inquiry. THE PIERCE PRINTING CO., Fargo, N. Dak.

FOR SALE — Miller saw-trimmer; cost $450, sell for $350; terms; good as new. F 503.

HELP WANTED

Composing Room

WANTED — First-class linotype operators for book and tabular work; high-grade job compositors; experienced stoneman and make-up man; also combination stock man and paper cutter; permanent positions; open shop, 48 hours. THE R. L. BRYAN COMPANY, Columbia, S. C.

WANTED: COMBINATION MONOTYPE OPERATOR — Familiar with tariff, who can also do hand work; for such a man, non-union, we have a permanent position at high wages. INDEPENDENT COMMERCIAL PRINTERS, 552 First avenue, South, Seattle, Wash.

MONOTYPER — Combination man, thoroughly experienced on keyboard and caster; good permanent position for man who can qualify. Give age, past experience, former employment, salary expected, etc. THE McDONALD PRINTING CO., 107 Opera Place, Cincinnati, Ohio.

COMPOSITOR — Excellent, permanent position for man who can produce high-grade typography. Give age, experience, salary expected, etc. Also send samples of work if possible. THE McDONALD PRINTING CO., 107 Opera Place, Cincinnati, Ohio.

WE WANT a good compositor, a man who likes and knows how to set type and takes real interest in his work; location: New York city in a shop with a reputation for good printing. F 546.

WANTED — Stone man for cylinder lockup; high-grade catalog work; open shop; a real job for a man of real ability; none other need apply; Northwestern Ohio. F 533.

"HANDY LAY-OUT SET" — 4-page to 64-page; instant, accurate, convenient; postpaid $1, worth $100. BOX 257-I, Santa Barbara, Cal.

WANTED — Capable man to take charge of lithograph and job printing plant in Ohio valley. F 501.

WANTED — Linotype machinist operator; open shop; northwestern Ohio. F 545.

Managers and Superintendents

SUPERINTENDENT for growing newspaper and printing establishment in good Missouri town; shop does high-class work; permanent job to man who can handle and train men, get maximum production and take care of shop; references required; unorganized town but American plan. F 547.

Pressroom

CYLINDER PRESSMAN-FOREMAN — Our shop is small but the work is of the best grade; our employees are satisfied and are proud of the craft to which they belong; our institution which is open shop will have within a few years a reputation such as will make every employee proud that he is a member of it; we need a cylinder pressman who is capable of producing the very best grade of half-tone and process color work; to the man who likes our shop and can fill this position we will give a permanent position and one year's written contract if desired. In answering give full information about your experience, give references, state what salary you think you could earn; references concerning ourselves furnished upon request; located in Texas. F 483.

PRESSROOM EXECUTIVE to take charge of and be responsible for the quality of presswork and efficient production; he must be thoroughly practical and have real executive ability; we print a general line of book, catalogue and label work; 16 cylinders. Give experience, references and salary desired. THE LORD BALTIMORE PRESS, Baltimore, Md.

Proofroom

PROOFREADER (male) fully experienced and competent to assume charge of 4 person proofroom on trade publication and commercial work; must be non-union. State fully your experience, salary wanted and how soon you could report. THE PENTON PRESS CO., Cleveland, Ohio.

WANTED — Proofreader; open shop. CASLON PRESS, Toledo, Ohio.

Salesmen

THE LARGEST PRINTING, binding and lithographing company in West Virginia will add to its sales force two experienced salesmen; only those with proven ability and experience make application; state age, experience and references. TRIBUNE PRINTING COMPANY, Charleston, Kanawha County, W. Va.

SALESMEN — Practical pressmen or job printers to handle as side line, or exclusively in cities, the latest perforator and scorer for platen presses having new and important features; every job shop a prospect; state territory covered and how fully. BROWN & STOWELL, 2267 Como avenue, W., St. Paul, Minn.

WANTED — Salesman to handle easy selling specialty, universally used in the printing trade; can be carried as a side line; attractive proposition. Write fully, stating experience and present territory covered. WILSON-IMPERIAL COMPANY, 115 Chestnut street, Newark, N. J.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

BUY PRINTERS' APRONS and sleevelets of quality. Aprons with special pockets, 27-inch, $1.00; 36-inch, $1.25, postpaid. Wear like iron. Sleevelets, shirt sleeve savers, 60c per pair. Satisfaction guaranteed. HOMEMADE APRON CO., D 13, Carpentersville, Ill.

SITUATIONS WANTED

Bindery

SITUATION WANTED — Bindery foreman; A-1 mechanic and executive; experience covers high-grade catalogs, folders, blank books, publication and edition binding; extra good on machinery, all makes folding machines, cutting and gathering machines, automatic stitchers, sewing and silk stitching machines, perforators, punches; understands paper stock; married; age 34. F 317.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

***Published by* A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

POSITION as bindery foreman in lithograph shop; several years' experience; age 34 years; at present located on Pacific Coast; references if desired. F 551.

Composing Room

COMPOSITOR, young, ambitious, experienced in book and jobbing work, at present employed as proofreader and office assistant, desires change where good service offers advancement; at liberty April 1; southern states preferred. F 544.

SUPERINTENDENT OR FOREMAN desires position in southwestern state; 12 years' experience in all departments; 7 years as machinist-operator; can estimate, and lay out job work; best of references furnished. F 552.

SITUATION WANTED as working foreman of composing room of small job shop; union; married; 17 years' experience; want steady job and can come now. H. P. SHARTS, 135 Polk street, Waterloo, Iowa.

YOUNG, SINGLE MAN of 26, desires place in growing print shop of middle west; 10 years' experience in composing and jobbers; health reason for changing. Give details in answer. F 548.

EXPERT STONEMAN desires position; accustomed to O. K'ing of press sheets, lining-up, color work and different makes of patent bases; would consider any location; union. F 539.

Executive

YOUNG PRINTING EXECUTIVE, six years in printing business from compositor to assistant to the manager; resourceful and aggressive; accustomed to use own initiative and get results; desires to connect with printing or lithographing firm as junior executive with direct opportunity for advancement. F 558.

Managers and Superintendents

SUPERINTENDENT — A-1 executive with practical experience in composing room, pressroom and bindery wishes to make change about April 1st; been with present house five years and more than doubled the output; knows cost and estimating; on the job every day; a hustler; character and habits above reproach; permanent position with good salary. F 555.

POSITION WANTED — Superintendent, with the most expert knowledge and thoroughly practical experience in every branch of the Rotogravure process, photoengraving, commercial art, photography, photo retouching, layouts, Ben Day, etc., etc.; best credentials. BOROUGHS, Sunset Ranch, NAPA, California (formerly with the Atascadero Press).

PRODUCTION MAN OR SUPERINTENDENT — Young man, familiar with all departments of printing office, business education, experienced executive; now employed; references. F 553.

Pressroom

SITUATION WANTED as foreman of cylinder pressroom on fine halftone, vignette and color work on single or two-color presses; at present holding such position in New York city, but desire to change; will leave city; union or open shop; best references; state salary. F 543, care Inland Printer, 41 Park Row, New York city.

CYLINDER PRESSROOM EXECUTIVE, thoroughly efficient on all grades of black and color work, now open for engagement; best of references; non-union. F 554.

SITUATION WANTED by first-class color pressman; 16 years' experience; capable of taking charge; married; will go anywhere. F 556.

WANTED TO PURCHASE

FOR SALE a secondhand Thompson type caster in perfect condition. Write if complete with motor, molds, lead and rule attachment and list of matrices. "EL INFORMADOR," Guadalajara, Mexico.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

PHOTOENGRAVING EQUIPMENT WANTED for small shop, either complete plant or separate pieces at reasonable price. F 549.

WANTED — Cox Duplex or Goss Comet press that will print eight pages of a seven-column paper; state age and condition. F 557.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Harris presses of any size and style; give description and price. WM. GEGENHEIMER, Baldwin, N. Y.

WANTED — "Handbook of Photoengraving" by Amstutz. H. M. RENDER, 13 Beaver street, Worcester, Mass.

BUSINESS DIRECTORY

Bookbinders' Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

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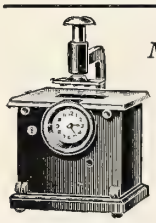
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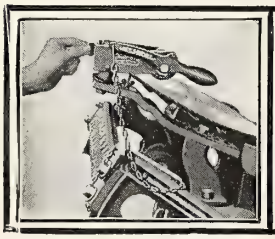
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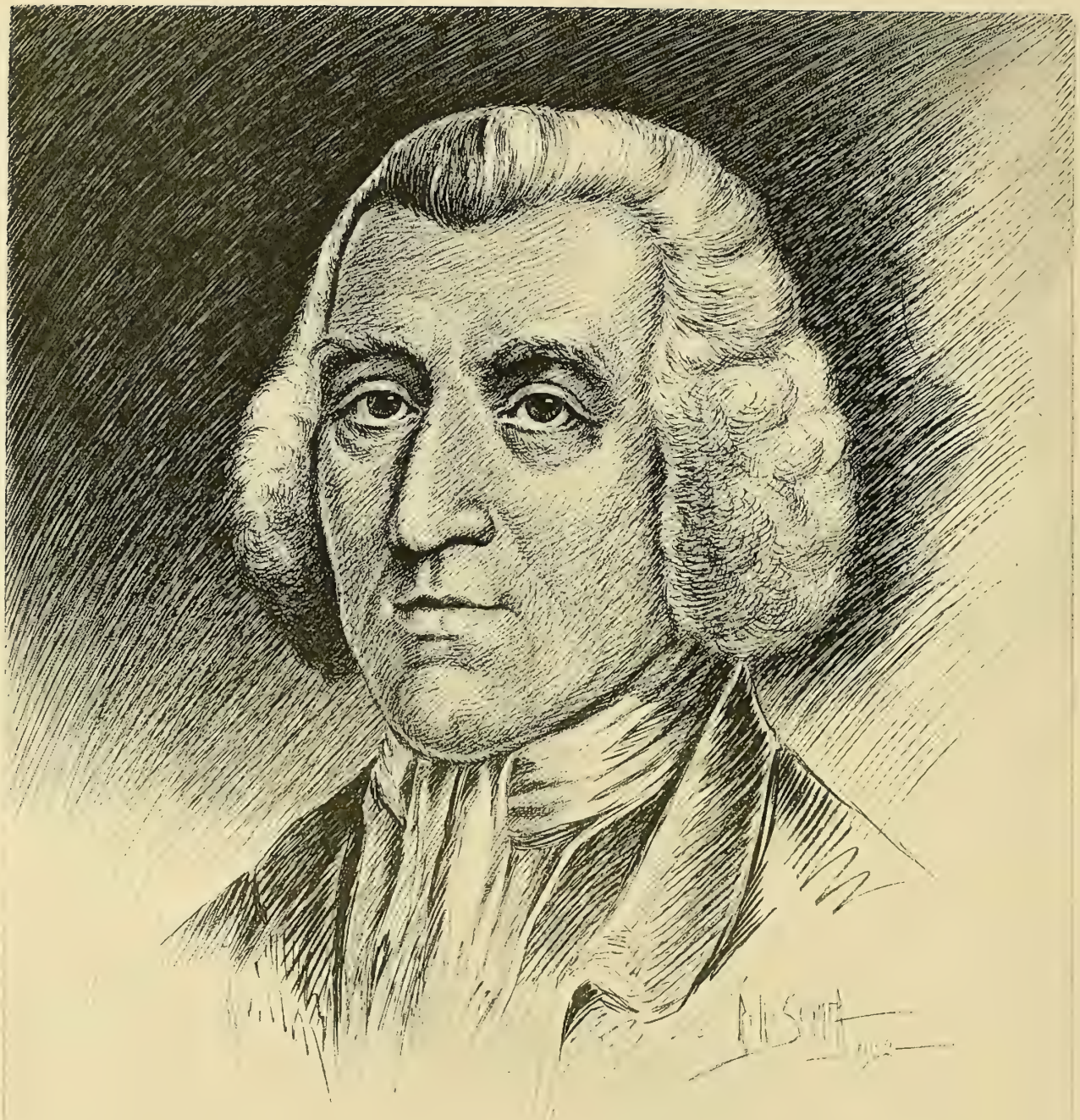


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The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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THE DUMMY AND LAYOUT, OR VISUALIZATION OF THE FINISHED PRODUCT

BY AXEL EDW. SAHLIN

NOWADAYS people understand characteristic and beautiful typography more than they ever did before; they also demand it, and it is produced successfully. Just as in building it is necessary to have an architectural plan before the actual construction is started, so also does printed matter require careful planning and designing. The dummy is the blue print, and it is necessary to good and beautiful work, whether the job be a business card or a pretentious book. Buyers of printing are just like buyers of any other product — they want to see it first, they do not want to "buy the pig in the poke," they want to be pretty sure of what they are getting. And you do not get very far by simply *talking* to your prospective customer about printing. Let him visualize the thing! The best way is to show your idea of whatever you think your customer is in need of; have it laid out as nearly like the finished product as possible. Then you certainly have something that *talks for itself*.

Salesmen often rely on the dummy to "get the business." The dummy has proved itself to be one of the most dominating features in securing orders. It has the constructive elements in securing business, and it also demonstrates the value of planning all the details carefully in advance. The dummy should always be made up of the exact paper and the exact size of the finished product. It has approximately three important purposes: First, to show the customer the appearance of the finished product. Second, to show the printer what is required. It also helps him in making the estimate. Third, to help the artist get the best effects before he starts to make his final drawings.

There is advertising value in any dummy that is planned accordingly. It identifies, and also attracts. Best of all, it *sells the job* in most instances, and perhaps strikes "13," in Elbert Hubbard's language.

And by the way, Mr. Advertising Man, if you find your customer's sales have decreased, why not apply yourself to the task of helping him empty his shelves? You can do it by selling an advertising campaign that is well planned and well thought out.

Though your prospective customer does not exactly need to be from Missouri, show him layouts and dummies, with copy and illustrations and all that is needed. To increase his sales will increase your clientele as well as your profits.

Every print shop or advertising agency should have layout men, men who know the business from A to Z, who have served their time at the case, have artistic ability, know color combinations, paper, balance and proportions, appropriateness, etc.

The making of typographic dummies is a fine art, just as the painting of pictures is a fine art. The artist painter works with brushes and colors, and the typographic artist or layout man works very much in the same manner, except that in addition he draws plans and marks up the copy for other craftsmen to follow, putting them into concrete form for printing.

The prospective dummy or layout determines the proper widths of the text matter, type face and size, typographic arrangement, colors and paper. The character of the business, of course, has first of all been considered, practically everything has been visualized and studied.

Certain type faces harmonize better with certain kinds of paper, and appropriate decorations are used for the work in hand. All these things are fully thought out by the layout man, which saves a lot of time all

around, especially nowadays when time is so expensive. It is not as it was in the good old days, when you could take all the time in the world to produce a job which did not amount to anything and furthermore was not worth the time spent on it after all.

Still there are many shops in existence today which do not consider a job at all before they start it. They simply go ahead and set it up without a plan, just get it out of the way, any old thing will do. Margins, proportions, balance, shape harmony, contrast, display, etc., are never thought of; it certainly is a crime. This is where many who order printing get "stung." Of course they might get it cheap, but it is expensive in the long run.

I should like to quote a phrase from "Jim" Kibbee's *Typographia* which will make you feel good, at least it made me feel that way. He said to a man who came into his office with a most ungodly layout for a job of printing, "Why, that thing would do you more harm than good, and I will *not* produce a piece of printing which I know is not going to be of value to my customer."

When you can show your prospective customer a complete layout of his job, planned with care throughout, he will then be able to see that there is indeed a marked betterment in the general quality of printing. And the constant tendency of typography is toward a higher artistic level. Nearly every buyer of printer's ink today demands something more than type tastefully assembled — his call is for printing that delivers the message.

In advertising literature, as for example, booklets, catalogues and circulars, the main idea is to attract attention to the goods described; and to do this you must use something more forceful than just plain cold type. You can always get a certain atmosphere of truth from a good photograph or illustration of some kind in keeping with the message, and this is what helps to put the sale across. Pictures tell their stories in a universal language.

In most magazines today you will find some advertisements which are very beautiful and attractive from the standpoint of both typography and art, and you can see very plainly that they have been carefully thought out. It is a good idea to study magazine advertisements.

Now, once more, before you start to lay out or build a job, you should always read the copy over very carefully, then visualize the whole job and have it clear in your mind; and do not forget the consideration of size, paper, type, ink, etc. Then go to it. First of all, the aim should be to satisfy the customer. Credit comes in due course to the shop, if it is due.

I have also realized that a good way to make up attractive dummies is to lay them out first in the best possible way, get paper that cuts with the least waste (better no waste at all, of course), state how many words you need for headings and text, and coöperate with the copy writer, having him furnish equally good copy to fit the spaces in the layout. In this way I have succeeded, and have found out that good work can be produced in this manner without too much cost. It is also worth while for the shop, and the salesman has something to sell from.

In many print shops a lot of good waste paper is piled up that can be used to good advantage for small jobs, as for example, folders, envelope stuffers, etc. Here is something for a layout man to do, think up ideas for using up such paper, especially during the slack seasons.

A layout man can also work up new creative ideas for the shop to sell, and in this way create new business. Service of this kind is attractive and gives a good return for the time spent. It pays to give your clients and prospective customers a complete service or some kind of advertising campaign, because they are often too busy to bother about thinking up something themselves, and if they see something worth while the order surely is yours.

Your customer may sometimes feel quite a bit flattered to have things planned for his benefit in this manner, so go to it, carry "A Message to Garcia." It pays. All dummies can be laid out in such a way that if one of the firms turns you down the dummy can be used for the next one you try to sell, but nine times out of ten the first prospect buys.

When really neat, attractive and excellent dummies have been prepared, when the copy and the layouts have been arranged in a way to show the artwork or necessary halftones, also the color combinations of ink; and last, but not least, when the quality of paper has been carefully considered and selected, they certainly play an important part in the salesman's argument, and invariably secure the customer's signature on the dotted line.

Successful printing and successful printing salesmanship depend in a large degree upon this assembly of parts and their visualization in the dummy.

Advertising is effective in the degree of the talent employed to do it. The Gospel is advertised from tens of thousands of pulpits facing half empty benches. Is the Gospel at fault? No, but the preachers are. They offer everlasting happiness, but don't know how to sell it. When the preacher knows how to interest and convince his hearers there is standing room only in that church. The difference is in the preacher. Moral: Employ the better preacher and the better advertisement.— *Collectanea.*

PSYCHOLOGICAL RESEARCH FOR THE PRINTING INDUSTRY

BY ROBERT C. CROES

EVERY student of conditions in our industry agrees there must be more efficiency, and every publication devoted to the trade has taken up the cry. From the management to the janitor none has been spared, but is all this advice and pleading falling on deaf or hostile ears? Once in a while a feeble effort is made to admonish craftsmen to give the best they have to the industry, and the finger of scorn is pointed at the slacker. Apparently the craftsmen as a whole have not yet seen the light in their own interest. Efficiency is a word or subject which is distasteful to the average craftsman. The cry is not without justification, but all craftsmen are not capable of attaining the same degree of efficiency.

Perhaps the industry has been too busy with other things to give attention to its human problems, and conditions are the result of antiquated methods inherited from past generations.

Machinery and methods are efficient only to the extent that the human mind in control is efficient. Of what use are our machines without the directing mind? We have awakened to the fact that we have perfected the mechanical elements and now find the human side below par. If it isn't profitable to keep the cart before the horse, why not change?

Perhaps science has not placed its prospectus before us in black and white as our equipment manufacturers have, and we do not know whether she has anything to offer for the general good. Observing efficiency as we find it today, let us look back for instance at the manner in which our apprentice material has been started, and then figure out if possible the gain in money and efficiency that might go to the industry if a more scientific way might be found to distinguish the good from the bad before it is too late.

The industry itself might be likened unto a great country with each printing plant a home rule municipality in itself, each plant with its own ideas, systems and traditions. In no two plants do the same methods hold good, and by no conceivable stretch of the imagination is it likely that they ever will. But in all this vast difference we have some methods in common.

In the past very little attention has been given to the personal fitness of the young man or woman who wanted to enter the business.

Of all the different systems and methods of the thousands of printing plants this has been one thing where there has been uniformity. It has simply been a case of the young fellow looking for a job and not the job looking for the fellow. As a result of this uniform system we now have prospects and liabilities in all branches of the business who would undoubtedly have made a success at some other trade and, incidentally, saved the industry many a dollar, had there been a more scientific way of determining their mental fitness for this trade at the time they started. It is nothing more or less than a life tragedy and a tremendous economic waste to the industry.

A young man is looking for a job. There may be several reasons why he might choose the printing trade, but there are also many reasons why his qualifications should be determined, for his own welfare as well as for the welfare of the printing industry. Easy work at good pay is what he is looking for. Oh, yes, he seems to be a bright sort of fellow. He starts at three, five, seven, ten or fifteen dollars a week, depending on the prevailing scale of wages. He advances reasonably well the first three or four years, but one day both he and his employer wake up to find that he has about reached his limit. He hasn't the mental qualifications for further advancement and perhaps he is not up to the average in his present job. He tries but just can't make it, and he has reached that point where pride or necessity will not allow him to try something else. He is not an asset but a liability to the trade. The printing business is an exacting one, and it is assets that are needed. A printer unfit for his calling is a dissatisfied worker, a menace, and an economic liability to the industry.

Perhaps this thought has been in the minds of many employers who realize that more and better craftsmen and executives are needed. There are numerous schools of recognized standing, and otherwise, which teach various branches of the trade. With the majority of those which teach the students a general knowledge of the elementary operations of the trade no fault can be found, but let us beware lest by any chance an attempt be made to deliver the product of any institution without question into our commercial life. It would probably produce worse conditions than we now face under the old system. We spend millions of dollars in costly machinery and equipment, and the tendency of the industry has been to consider such equipment as the last word in printing plant efficiency. The human element, in the majority of cases, has been left almost entirely neglected.

Münsterburg, in his book on "Economic Psychology," published some ten years ago, makes some general observations which apply to conditions in our trade today. "The industrial world, which strained all energies to make every possible use of scientific progress in physics and chemistry, entirely ignored

until a few years ago the results of scientific psychology. The factories were supplied with the best machines, and the greatest care was taken to keep them at the point of the highest efficiency, but nobody seemed to consider that the mind brain apparatus of the workingman is the most essential element of the plant and its efficiency the most momentous condition for the commercial output." Again, " The true need is for scientific psychological studies from the point of view of the economic problem. The difficulties are certainly incomparably greater than those of the educational field. They begin with the endless diversities of practical demands, compared with the far reaching uniformity of school work. Every trade, every factory, has its own groups of problems. The psychological conditions which hold good for the textile worker are not those of the printer or steel worker. The individual needs the place for which his mental disposition makes him fit, and the work demands the individual whose abilities secure his success."

How few of our great minds have given this problem more than a passing thought. We have read instructive articles on almost every phase of the industry, but few indeed express themselves on the betterment of the human side of our business. Yet after all it is the human side which is the key to the whole machine.

Many are the stories that can be told of the practices and inefficiency of your competitor's plant. An intimate knowledge of conditions only convinces one of the great need of greater care in the makeup of our permanent shop organizations. Efficiency can be attained and a substantial cost saving shown by a more scientific study and selection of craftsmen. Permanent improvement of the industry will result if a more modern uniform plan can be established in selecting apprentice material.

LETTERS TO A PRINTER'S DEVIL*

BY R. T. PORTE

Introduction



F the thousands of letters that have come to my desk during the past few years none have interested me more than those from young men who have just started to learn the printing trade, or who are starting in business and are looking for advice or information on some of the problems which they encounter. Usually our correspondence is of brief duration. After one or two letters it nearly always ceases, but during the past two years one boy has written me a number of letters. The questions he asked, the comments he made, and other matters which we discussed would be of general interest to a large number of young men who are learning the trade, so at the suggestion of the editor of THE INLAND PRINTER I have decided to publish the correspondence with my young friend.

I am always glad to hear from young men who are learning the trade, and nothing gives me greater pleasure than to be able to help them in solving the many problems which the apprentice encounters.

I was once a devil in a printing office where I learned how to space type properly, how to make ready on a platen press, how to kick the press and feed to register, and the many other things which form part of the printer's education. So from my own experience and what I have learned from the experience of others I am in a position to give practical advice as well as encouragement and sympathy.

I sincerely hope that the letters between John Martin and myself, which are now being published for the first time, will be as great a source of encouragement and help to many other young men as they were to the one with whom the original correspondence was carried on.

The First Letter

CINCINNATI, OHIO, JANUARY 4, 1920.

Mr. R. T. Porte, Salt Lake City, Utah;

Dear Sir:

I hope you remember me, as I want to ask you what to do. You boarded with my mother when you lived in Cincinnati. I was eleven years old then and I remember you well.

Mother wants me to learn a trade, and as you used to talk so much about the printing business I thought maybe that would be a good one to learn.

Mr. Penrose, who has a printing office near here, says he will give me a job and teach me the business. I have just finished the second year of high school and would like to go on, but mother needs my help now and I want to help. Perhaps the printing business is not the right one for me and I know of no one to ask, but thought of you, and Mr. Penrose told me to write and get your advice.

I would be very glad to hear from you. Mother sends her regards.

Yours truly, JOHN MARTIN.

SALT LAKE CITY, JANUARY 10, 1920.

Mr. John Martin, Cincinnati, Ohio;

My dear John:

I was certainly pleased to receive your letter. I have very pleasant memories of the days when I boarded at your mother's house in dear old Cincy, and of the waffles she used to make for me on winter mornings.

*NOTE.—This is the first of a series of letters between Mr. Porte and a printer's " devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1922, by R. T. Porte.

So you are grown up and want to learn a trade? That is fine. It is what every young man should do, whether or not he intends to follow the trade all his life. If you do as well at printing as your mother has done at cooking you will be a mighty good printer some day.

When you have learned a trade, or rather the rudiments of it, no one can take it away from you. It is a staff you can rely upon, and in times of distress it might tide you over to better times. What I mean is this: If it should happen that you might leave the trade in after years because a better opportunity presents itself in business or in politics, or something else, remember that misfortunes may come; you may lose your money and other earthly possessions, but you will still have the knowledge you have acquired about your trade. That is yours forever.

Now let us compare the printing trade with others.

Printing is more or less of an art, and it is also closely connected with literature, the use and understanding of language. Therefore, the better your knowledge of the English language, the better printer you will become, as it will enter into your work every day.

An understanding of art is necessary, because printing must please the eye and, after all, that is the real purpose of art. Why is a rose beautiful? Because it pleases the eye. The same is true of printing.

If I remember correctly you liked to read. You also did some drawing, rather crude, perhaps, but it showed you liked to draw. That one picture of a certain fat man, which you did not know I saw, was certainly crude, but it showed some evidence of skill, and though it was not particularly pleasing to me, perhaps it was to others.

Briefly stated, here are the qualifications for a successful printer: A fair general education, a good knowledge of English and a true appreciation of art. These qualifications are necessary whether you intend to be a compositor, pressman, machine operator or bookbinder.

I know Mr. Penrose, and you are certainly fortunate to have a chance to work for him. It is true that his shop is a small one and that is why you are fortunate. In a small shop you will have a chance to do many things and you can gain a better understanding of the trade. You will set type, run the press, do padding, perforating and trimming, run errands, deliver work and possibly call for some work. In other words, you will do a little of everything, learn a little of everything and have a good foundation for the building of future knowledge.

In school you studied a little of everything and thus you were able to acquire a knowledge of many things. You are now going to school in a printing office, a school where many great men have received their education, and you will now be paid while you are learning.

When I began working in a printing office I received $1 a week. I think now they should have charged me $5 a week for the privilege of working there. So if you get $5 or more a week, remember that you are not working for wages alone, but you are attending a school where you can learn something worth while, something no one can take away from you.

In my opinion printing is the most wonderful of all trades. It has such fine opportunities for a young man; today more than ever before. Of course if a young man enters the printing trade looking for an easy job with good pay he is likely to be disappointed. On the other hand, if he really wants to broaden out, to know more of the world and its people and all that makes life worth living, there is no vocation like printing. Not a day will pass but that something new will come up, something to improve your mind and make others happier.

Did you ever think how little of modern business could be accomplished without printing? Printing is the inseparable companion of achievement, because nothing can be accomplished today without printing entering into it in some way. It is the great tool that must always be used.

I write this to impress upon you that printing is not merely one of the trades, it is the one great trade of all, without which other trades would degenerate. All other trades depend on printing to spread knowledge about themselves, and printing is ever ready to help them. Advertising, which is conveyed to the public by means of printing, has made possible big business and production in large quantities, giving employment to millions of people in other industries and enabling us all to enjoy many of the little comforts of life that the richest man couldn't have bought a hundred years ago.

Whatever line of business you will eventually enter you are sure to use printing, and any knowledge of printing you acquire now will surely be valuable later on.

I know your circumstances and realize how great a help it will be to your mother to have you come home every Saturday night with your pay envelope. But that is not all you should think about. I, too, was the son of a widow, and the little money I earned each week helped mightily. I could have earned more money at some other occupation at the time, but not in later years. A few years after I started working in the printing office I was earning twice as much as some fellows who began work at other trades at higher wages than I received when I started. However you may feel about it now, the wage at which you begin amounts to very little. It is the future prospects which the job holds for you that really count.

In printing there is every opportunity to make a fair living, and perhaps more, though you will find few rich printers. But many have something better than wealth — happiness and an appreciation of the finer things of life.

I hope you will accept Mr. Penrose's offer. Remember that you are working for your future, and do not feel satisfied when you have finished your day's work at the shop. Read and study, with a view to improving your technical knowledge of the craft. Take up an extended course in English. Above all, read any

books you can obtain on the history of printing. Nothing will give you more inspiration and a better understanding of the dignity of printing than the study of the lives of the early master printers and their work.

Visit the art museum near Eden Park, the Rookwood potteries, the Gruen watch factory and the other industries in Cincinnati in which art plays an important part, and from these learn something about the principles of art. It will help you to be a better printer.

Please give my regards to your mother, and I hope when I next hear from you you will be working for Mr. Penrose. Remember me to him next time you see him and tell him I often think of him and his little shop, and know full well how he loves printing. You could not possibly work for a finer man or one who understands printing better than Mr. Penrose. It is a wonderful opportunity, so grab it, my boy, grab it.

Your sincere friend, R. T. PORTE.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

MANY curious facts are revealed in dictionaries which we can not discuss here, mainly because we can not discover all in one examination. In fact, we can hardly determine when we have exhausted the extent of discovery, as something curiously new to us is disclosed by every glance which dwells on anything beyond the one point sought. My attention has been thus caught by the striking differences of pronunciation which so abound that I could not note a tithe of them in these articles. The particular instance just encountered is the word demonstrate. This is now always dem'onstrate in American speech, but demon'strate in British, while remonstrate is always pronounced with the second syllable stressed. The oddity here reminded me of just such difference elsewhere, as in alternate, compensate, concentrate, confiscate, contemplate, enervate, illustrate, in none of which is usage absolutely settled. I mention these merely as examples of inconsistency that abounds unchallenged in our speech. One of the most curious facts possible is found in the Standard Dictionary's strange statement that the word dictionary is pronounced with the penultimate vowel the same as the *a* in fate, which sound is never heard in such a word. Much more wonder is aroused in me when I find this stupidity copied literally in a book pretending to set forth the correct sounds for twenty-five thousand words that it says are frequently mispronounced, though many of them are never pronounced at all. Of course such a book gives us the amazing instruction that we should not say kike for cake! Numerous pronunciations of words as they are actually spoken are contrary to what the books record, and the speakers are not always wrong in such cases.

Disease is a curious word, or at least one of curious history. It is now used only of illness or sickness, and is little likely to attract any one's attention as an oddity in any common application. Yet we perceive instantly on consulting the dictionary that its original meaning is simply the natural one expressed by prefixing dis to ease. Thus Spenser, when he wrote of passing a night in great disease, meant simply lack of ease, uneasiness, and not sickness or what we now call disease. To express Spenser's meaning now with the same number of syllables we should have to use the almost unknown word malease or the dialectal one unease (though Joseph Fitzgerald, in his book "Word and Phrase," defines disease in the old sense as ill-ease). Our present use of disease includes the old literal sense, but adds to that the sense of sickness in general and then specializes it to mean one (any) kind of sickness. Greenough and Kittredge, in "Words and Their Ways," mention the change in meaning of disease in their chapter on "Specialization of Meaning," and they imply that in the present sense it was once a euphemism by saying in their chapter "Euphemism" that it is no longer so felt.

One who reads the dictionary studiously to learn all that it can tell him will not skip the etymologies, which usually come first in the treatment of words after spelling and pronunciation. Readers who do skip these will fail to notice some very interesting and curious information, such as the striking fact that dish and disk or disc are from the same word, *diskos* in Greek and *discus* in Latin, and, as told in fuller etymological treatment, dais and desk are also what philologists call doublets of dish. Another curious fact is that in various languages *sk* is pronounced like our *sh,* as the word ski, which in its own tongue sounds like English she. The words dish and disk were long ago separated in meaning so that a dish was and is a rimmed or hollowed vessel, either a disk concaved or a square or rectangular flat-bottomed vessel, and a disk is a flat circular shape. The distinction is purely conventional and shows one way in which such words become distinct entirely as a matter of convenience. Of course the various special senses of these words arise naturally through transference of meaning, as dish for food served in a dish, and in other ways.

Another striking example like that of dish and disk is seen in the case of drench and drink. It may be curiously interesting to note here also that similar separating of sense gives us the words blanch, blank, bleach, bleak, blench, blink, all of which originally noted whiteness, but before long were separately established with distinct meanings, many of which do not

suggest whiteness. Drench seems to be the older of our first two words, though that is not certain; it is at least the one that expresses a cause of which drink is an effect, to drench meaning originally to cause to drink. Drench and drink have always been distinct in meaning, though they both rest on the one idea of swallowing liquid, one as cause and the other as action — one objectively and the other subjectively. It is plain that the difference is simply conventional.

I suppose everybody knows that dunce is from the name of the theologian Duns Scotus, but I think many will find curiosity aroused on hearing that dull-witted persons are called dunces by way of likening them to one so bright-witted as to be reputed " the wittiest of the school divines " by one of the most noted theological writers, Thomas Hooker. Of course our common use of the word dunce does not imply comparison to any certain person, for the direct comparison long ago disappeared; but our sense of the word arose through scornful vilification of one scholar and his followers by scholars who held opposing opinions. Similar injustice has originated other words. Trench, in his " Study of Words," mentions mammetry as an instance, and says: " Mahometanism being the most prominent form of false religion with which Englishmen were acquainted, this word was used up to and beyond the Reformation to designate any false religion, and then the worship of idols. . . . Men did not pause to remember that Mahometanism is the great exception, its most characteristic feature and glory being its protest against all idol worship whatsoever; which being so, the injustice was signal in calling an idol a mammet or a Mahomet, and idolatry mammetry. . . . When in ' Romeo and Juliet ' Capulet contemptuously styles his daughter ' a whining mammet,' the process is strange, yet every step of it may be easily followed whereby the name of the Arabian false prophet is fastened on the fair maiden of Verona." Maumet and maumetry are the spellings now most used, if these words are used at all.

SOLVING PROBLEMS OF DOUBT IN ARTICLES WE READ TODAY

BY DUNCAN FRANCIS YOUNG

A LONG time ago I was a printer. The word printer in those days took in all there was to the trade, art or calling of printing. It meant that I was not only a typesetter and had served as printer's devil about some newspaper, but that I was a compositor, an ad. setter, a job printer and a book printer as well. I had worked in the office of Lou Graham, one of the former presidents of the I. T. U., whose eagle eye never overlooked a space in the wrong place in book composition; I had served under W. R. Barrow, called the most artistic job printer in the South at that time, and been for a time with Chris Nungesser, than whom there was no closer proofreader known at that time. I had had the experience to be a first class printer, and when I went to work on the old *Times-Democrat* as a compositor it was not surprising that my ads. were among the most artistic appearing in the paper, and that night after night passed without my getting a galley to correct, so clean were my proofs. I had the uplift of printerdom at heart, and I wrote for THE INLAND PRINTER, *The Artist Printer* and *The Publisher and Printer,* as well as for other technical magazines of the period. I assisted at times in making up forms, and helped out on the proof desk. Then typesetting machines invaded the newspaper offices of the Crescent City, and conditions were rapidly revolutionized.

In the old days we called the man a blacksmith who needed pincers to take out a line for correction or put in a " dutchman " to space out a line of type. We had the utmost consideration for the man who was ignorant and took potluck in holding his job despite dirty proofs, but the sloppy fellow who never knew anything, had no desire to learn and went through on pure bluff or influence, or because there was no one at the moment to take his place, we regarded as irredeemable and invariably encouraged such misfits to return to the farm, which had lost a good hand when he entered a print shop.

I never learned to operate a machine. Somehow my mind seemed to lean more toward the artistic than toward mechanics. I learned to play upon a musical instrument. When mechanical music became prevalent, however, I gave up my musical career. When typesetting machines were introduced I retired from the business and repaired to a country town, where I ran a newspaper of my own. Then I went into the mercantile business, and eventually was drawn into banking. But during all the years that I was out of the business I was obsessed with the call of the newspaper. Something seemed continually to beckon me to come back to the old love, the profession of care and hard work, which, however, possesses its recompenses. I yielded to the pressure that was bearing subconsciously upon my heart. Back into harness I went, careful, as of yore, with my use of commas, semicolons, periods and capitals. But I soon found myself aboard the ship Hurry on the Ocean of Now — the age of electricity, gasoline, machines.

Do you remember your school days, full of hard work in wrestling, running, baseball or some other difficult task of playing? Do you recall memorizing words in the spelling book, the development of mind in parsing, the beauty of language learned in the study of Eng-

lish? Do you call to mind those happy, profitable days, and shudder when the wanton jellybean confronts you with the contrary and his high brow interjection, "I should worry," and "I'll say it is"? — things we had studied so hard to unlearn.

I was proud of what I had learned, and was more than anxious to impart that knowledge through the medium of the press. But I had not given due consideration to the passage of time and what was to follow the extensive use of machines in the mechanical and business life of Now. And when I had connected myself with an afternoon paper and each day read my editorials in cold, clear type, I ofttimes was disposed to discountenance my beloved offspring. But, in the language of the jellybean, "I should worry." I marked my proofs, but they were not always corrected. If I got into trouble over what I was made to say in type, some machine was at fault. Art had given way to sordid business; machines, both men and metal, were the order of the day, and newspapers, the medium for molding public opinion in my day, were the means ofttimes, of issuing the most dangerous propaganda.

Back in the days of my young manhood, those days that the jellybeans and the machines and efficiency experts of today call dark ages, we worked long hours if necessary to get the paper out. We were willing to work hard, zealously and honestly for the institution that furnished us with our sustenance. We strove to print correctly what the editor wrote, for we knew the success of the paper depended on the justice and propriety of what the editor said. We used our best efforts as learned men, representative of "the art preservative of arts," to decipher the cramped hieroglyphics of the editor, and many an ignorant or careless fellow has been "fired" because of his lack of knowledge of language or wanton disregard of duty and discipline that caused him to make some lugubrious error in correcting the proof of an editorial going into the paper.

It is a far jump from the printer of yesterday and the operator of today. It is more than ignorance and carelessness that go to account for the change. Greed is at the fountain head of the mad swirl into a riot for wealth, and Greed is ruling the world at the expense of peace, happiness and a legitimate prosperity. Yesterday man was crying out for shorter hours that he might rest. He got shorter hours, then he called for more pay. He got more pay for shorter hours, and now he is working overtime and drawing additional pay.

Errors that I had marked, but which had not been corrected, appeared in editorials I had written for the paper for which I was working. I remonstrated with the foreman for allowing printers to overlook corrections. He owned responsibility for one important oversight, excusing himself on the ground that the change I had made would have made an additional line in the column. This, he claimed, would have compelled him to change the makeup in the forms. This work he had done gratuitously and out of time so as to save time to devote to another employer. He had contracted to work for the firm for which I was working for so much a week to serve as foreman and perform all the duties pertaining to such office, and one of these certainly was to see that errors were corrected. But he was a representative of several other papers, as well as of the Associated Press, a great corporation that sifts news throughout the world and disseminates articles that make or mar mankind. He could not possibly do his duty to so many employers, especially where they sometimes encroached upon the time of each other. And so he could not always take time to see that errors were corrected in his prime employer's paper.

The operator who set my editorials was situated in a somewhat similar way. He was employed to work about seven hours a day at a fixed salary. The rule of the office was to set editorials in ten point type. Just as like as not, this machine man would set up one of my editorials of first magnitude in seven point type and thus make it of minor consideration. But as a side line he was knocking a regular musician out of a job by playing an instrument at the picture show. How could he be taxed with remembering whether I wanted my editorials in ten point or seven point type when he must study the piece of jazz he was to play that night?

In the accompanying article, cut at random from a metropolitan afternoon paper, there are at least fifteen typographical errors. The head writer did not appreciate the influence that bore upon newspaper men of old to put the more important part of the subject of the head first. He evidently failed to comprehend that it could have been vastly improved both in appearance and in technic by making it read: "Hawie Murder Case — Given Decatur Jury."

DECATUR JURY GETS
HAWIE MURDER CASE

JACKSON, MISS.—The case of George Hawie, on trial charged with the murder of his sweetheart. Anne Belle Seaney, near hre two years ago, has been submitted to the jury at Decatur, Newton county, where the case was sent on change of venue.

The first trial took place shortly after the crime, when Hawie was sentenced to hang.sentenced to hang.

A brother, Ashad Hawie, returned from war wearing a distinguished service medal, and medals conferred by Great Britain, France and Italy. He immediaely interested himself in trying to save his brother's life and by delivering war lecures, raised the money to finance his efforts. Special counsel was employed and for the first time in history of the state the ancient writ of coram nobis was not aside on an averment ofxzllz was invoked, the verdict of death was set aside on an averment of insanity and a new trial procured and the case sent to Newton county on a change of venus.

At the present trial it was set up tha Hawie had been insane since he was six years of age, a medical expert tastifying that there had been no mental development in his case since that age.

Unquestionably, it is discouraging to the educator, disheartening to the writer and mortifying to the artist to find all that is elevating, artistic and demonstrative of ability taken out of newspapers today by the mad desire to be rapid. It were as if education, taste and painstaking care were as naught before the juggernaut "Machines." While the head writers, printers and proofreaders of other days must turn over in their graves with every issue of a newspaper today, we, the readers, have the wonderful knowledge, intuition and subjective mind to divine what the writer may have had in his mind when he wrote what appears in the newspapers of today and gloat over our ability to solve problems of doubt as we read an article through.



REPOSE IN EGYPT.

This beautiful subject, exceptionally appropriate for the Christmas season, formed part of the attractive Christmas greeting of the George H. Morrill Company, manufacturers of Printing and Lithographic inks, Norwood, Massachusetts, through whose courtesy it is shown here. It is reproduced in four colors from the original painting by Luc Olivier Merson, by permission of the Boston Museum of Fine Arts. Printed with George H. Morrill Company's process inks.

EDITORIAL

"Work hard, buy what you need — prosperity is just around the corner." Thus reads one of a number of excellent mottoes for 1922 which have been spread broadcast in various forms, even on immense billboard posters, by members of the Rotary Clubs. This is excellent propaganda, and other associations would do well to follow the example of the Rotarians.

On two occasions during the past month our attention has been called to the fact that subscriptions for The Inland Printer have been taken by persons not properly authorized to accept them, and the subscriptions have not been sent to us. This makes it necessary for us to again warn our readers to use caution in giving money to those representing themselves as agents for this journal. Every authorized agent for The Inland Printer is provided with an "agent's card" bearing the signatures, written in ink, of the circulation manager and the secretary of the company. Naturally we can not assume responsibility for money paid to those not authorized to receive it. We shall appreciate having brought to our attention any who are soliciting subscriptions and collecting money without having the proper credentials. No agent is authorized to accept subscriptions at less than the regular rate.

Elsewhere in this issue will be found an article bearing the title, "Psychological Research in the Printing Industry," in which is advocated the need of ascertaining whether those taken into the printing industry are properly adapted to the work. Psychological research is something that has been carried on in some other industries with some degree of success, but so far as we can learn it has not been attempted in the printing trades. It is essential that some attention be given this important subject. Printing requires special ability or fitness, and before a boy is taken into a plant as an apprentice some attempt should be made to find out whether he is properly fitted for the work. This has been advocated in the past, but the old order seems to continue. Boys are put to work with apparently no thought being given to their adaptability to the work of printing, and thus we find many who are merely holding down jobs or floating from one place to another while they might have made good in some other line of work. The demands for efficiency in production are continually increasing, and no better preparation for increased efficiency in the future could be made than to make a careful study of those accepted as workers in the industry. The printing trade is being made more and more attractive to the right type of boys, inducements can be offered that have not before been possible, and it now rests with employers to be more selective in picking prospective apprentices. There is a responsibility resting upon the employer, not only to the industry but also to the boy himself, which can not be shifted. Some effort should be made to test every boy applying for work in printing plants, and regular examinations should be required at stated intervals during the apprenticeship, and those proving not fitted for the work should be advised to turn their attention to some other line.

The value of a piece of direct by mail advertising literature lies largely in the first impression created upon the one receiving it. Unless that first impression is a favorable one the value is lost entirely. Yet almost every day pieces of direct by mail advertising go through the mails, reaching those to whom they are addressed in a mutilated condition because they are not properly protected. On many occasions we have received beautiful specimens of printed matter which have been practically ruined through being crushed in the mails. When matter of this nature reaches one in such a condition the effect is opposite to what it should be. When the extra cost of providing the proper protection for pieces that are larger than the usual run of mail matter is so small in comparison to the results expected, the proper protection is well worth the expenditure. The results will be increased through the more favorable impression that is created. We have made reference in these columns to the campaign of the postoffice authorities for better wrapping and addressing of packages, letters, etc., that are to be sent through the mails. Printers would do well to coöperate in this campaign, as would all others having to do with the production of direct mail advertising, by advising their clients of the value of providing the proper protection for all pieces likely to become crushed or crumpled in mailing.

Get the Right Attitude Regarding the Other Fellow

If ever there was a time when coöperation between the different branches of the allied trades was necessary, when unanimity of effort was essential, that time is the present. Yet that much to be desired condition of affairs does not seem to exist to the extent it should, we regret to say. There is need for each branch having a better understanding of the problems and difficulties that are at the present time confronting the others.

This thought has been inspired from two sources: First, the reading of a pamphlet issued by the American Photoengravers' Association, bearing the title, "A Frank and Truthful Statement Concerning the Photoengraving

Industry — An Intimate Review of Conditions Past and Present." The pamphlet has been prepared for the purpose of placing before users of photoengravings a frank and truthful statement of actual conditions as they have existed and as they exist today. Were it not for the great amount of matter we would reprint it in full. We recommend that every printer secure a copy, read it carefully, and get a better understanding of the photoengraver's attitude and his problems as they relate to prices. The address of the association is 863 Monadnock block, Chicago.

The second source from which our inspiration comes is a problem at present confronting one of the groups in the Franklin-Typothetæ of Chicago — the Advertising Typographers. Demands were recently made upon the members of this group by the advertising agencies for a flat reduction of 50 cents an hour in the cost of composition, to go into effect immediately, with another reduction of 50 cents to take effect a few months hence. It is unnecessary to state that such demands, under existing conditions, are unreasonable, and they can be attributed to nothing other than a lack of understanding of the problems with which the advertising typographers are confronted. Surely no one having a full realization of those problems would expect such a reduction to be put into effect.

We are glad to learn that the advertising typographers are now preparing a complete report, and we look forward with a great deal of interest to the privilege of reading it in the not far distant future.

Here are two striking instances where it is essential to have the right attitude regarding the other fellow. The photoengravers have received demands for price reductions when wages, costs of materials, etc., will not warrant them. Now the advertising typographers are in the same boat.

If we could only get the right attitude regarding the other fellow, get a better understanding of the problems and difficulties which enter into his business, instead of taking the attitude that "we have our own troubles, let the other fellow go hang," we would be pulling together in much better fashion toward that much desired goal, better business.

The Second Class Postage Question

It is a source of no little satisfaction to note that the members of the Inland Daily Press Association, assembled in their annual convention at Chicago on February 21 and 22, passed resolutions recommending an appeal to Congress for a reduction of the present second class postal rates. As it was stated, since July, 1918, when the zone system went into effect, there have been four increases in rates, and added to this is the extra cost to the publisher due to the work of sorting the mail according to zones.

As stated in the resolution, the present rates on second class mail matter were enacted as a war revenue measure to meet war expenses, and in their final operations they have worked hardship upon the publishing industry as a whole. Other classifications included in this war measure have all been revised or reduced, and the publishers, who are doing such good work for the upbuilding of the business and educational interests of the country, should be accorded the same consideration.

The present rates range from 2 cents a pound in the first and second zones to 10 cents in the eighth zone. The resolutions adopted by the Inland Daily Press Association urge the reduction to the rates existing on the second advance for the fiscal year 1919-1920, which would average about thirty-seven per cent under present rates.

There should be no good reason why the reduction urged could not be put into effect. Publishers were hit hard from all sides during the war period, facing, as they were forced to face, increases in cost of production combined with increases in postage rates plus the additional cost of zoning the mail, and they were not able to offset this tremendous burden by passing on the costs. With the decreases in revenue, due to falling off of advertising as well as subscriptions, the loss to publishers was heavy and it was mighty hard sledding. Yet, withal, the publishers responded nobly to every call made upon them, and rendered valiant service in face of the hardships they were forced to endure. For many there has not been sufficient time to enable them to recoup their losses.

Since the war period the demands upon many publishers from advertisers for reductions in rates have been heavy, yet there has been nothing in the way of lowered costs that would warrant decreasing the rates.

It is to be hoped that the efforts of the Inland Daily Press Association will prove productive of some relief, and also that these efforts will meet with coöperation from other sources.

Quality and Success

We have with us today the individual who rants furiously about volume of business and the keeping of all the machines going at full speed all the time. He really believes what he says and tries to carry it out in his plant; but just take a look around and see how many of these volume of business chaps are on easy street.

When business was good they added machine after machine to their plants and often paid fancy prices to get them promptly; they speeded up all the machines and drove them almost to wreckage; but they did not get what they aimed for, or thought they aimed for, permanent business profits.

Then look around at some of those printers who would not sacrifice quality for speed and who maintained their reputation as good printers. You will find most of them are still making money, despite the great business upheaval through which we have just passed. They were conservative and did not hang a millstone around their necks when impatient customers urged them to spread out and get more equipment. They built their original success on quality, and they maintained that quality through all the stress of changing conditions, and also retained their success and their customers.

A certain volume of work is necessary to make a printing plant profitable, but when that has to be obtained by a sacrifice of quality and a hazard of equipment through forced speed it is never permanently profitable and has no lasting value as a business proposition.

Quality and service are the only foundation stones of permanently profitable business.—*Bernard Daniels.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Why Not Adopt This Plan?

To the Editor: DASSEL, MINNESOTA.

I have been a constant reader of THE INLAND PRINTER for a number of years. I have been reading about the apprentice question, but the best article is the extract of an address by Harry L. Gage. The enclosed suggestion is one I made to a certain firm in Minneapolis, and very soon I will be there to start work on the plan.

It seems that the employing printers care less about the craft than the journeymen, so why not let the printers themselves improve the condition of the industry, with the help of the employer?

There are a great many young men in the printing industry who are very desirous of acquiring an education in the graphic arts. Employing printers inform us of the fact of the weakening of the industry and of the falling off in the number of craftsmen, owing to the trend of the times and to the great number of plants which specialize in the different branches. Are these employing printers trying to improve these conditions by replacing the men that have taken up specialty printing or have entered other fields? I think not.

As I have just stated, there are a great many young men who would like to have an education in the graphic arts. The proper encouragement is not given them. To overcome the falling off of the craft, why not act on this suggestion? It is possible because of the rapidly changing labor conditions.

Practically every young man (single, of course) is a spendthrift. To make him thrifty and still give him a chance for an education, it would be a fair plan to hold back some of his wages, and with what is held back create a school fund for his benefit. With wages as they are, I trust that very few would miss $10 or so weekly. At the end of a year's time he would have sufficient to carry him through a short course, of his selection, in the graphic arts. That is not all, employing printers would have to keep on his "heels" until he has finished his course.

Both the larger and the smaller print shops can do this. It would help the young men and help the printing industry as well, and, believe me, in years to come there would be craftsmen who could be depended upon; printers who would be qualified to teach future craftsmen; and it would reduce the number of incompetents.

Employing printers: Suggest this to your young journeymen; I believe they will accept it; at least I would.

Have you read the article by Harry L. Gage on page 357 of the December INLAND PRINTER? E. O. ERICKSON.

For Plain Type Faces

To the Editor: NORMAN, OKLAHOMA.

List me as one who differs with the learned gentleman who wishes for "some more fancy type faces." I am glad the "disappearance of all competition in typefounding in America" stopped the making of "fancy" type faces, and instead is giving us Cloister and Goudy, and many more faces of real art value.

I have seen Bruce's specimen book, and I enjoyed seeing it. I know offices in which faces of type have been used the greater part of a century, but I hope that modern business has progressed in its recognition of art in printing as well as in other industries.

By the shade of B. Franklin, Printer, may we be delivered from those "wonderful scripts" and "half a dozen styles of type"! RUSSELL MONROE,
School of Journalism.

Letters We Appreciate

To the Editor: SOUTH NORWOOD, CINCINNATI.

Please enter my subscription to THE INLAND PRINTER for one year, commencing with the latest issue. Send me your bill and I'll remit promptly. There are so many people here who want to see THE INLAND PRINTER that I have to sort of stand in line. I want one all for myself, which is the reason for my subscription. L. A. BRAVERMAN.

To the Editor: HOBART, OKLAHOMA.

We are enclosing a few specimens of some of our work, which we should be glad to have you criticize through your columns.

It is hardly necessary for us to say that the Specimens department of your interesting publication is of much value to even those who seldom send examples of their work for criticism. We study them each month and try to profit thereby — as much as possible in a small shop like ours. The exhibits of good typography and the comparisons between good and bad are fine. PATE PRINTING COMPANY.

For Accuracy's Sake

To the Editor: STAMFORD, CONNECTICUT.

Why do people constantly insist on criticizing others when they themselves are not wholly perfect? This little old world of ours has ne'er produced a man who *knew it all!*

Your correspondent who writes in to say that an umlaut has been omitted, and calls attention to that fact "for accuracy's sake," should make every effort to possess himself of an unabridged edition of Webster.

And to you, dear Correspondent, I have this to say: Get a copy of the January INLAND PRINTER and please open it to page 519. Read the second paragraph where you call attention to such a small trifle as an umlaut, "for accuracy's sake," as you term it, and follow along to the sentence following. When a word is "bisected" it is cut in two. You have it cut into three parts and you call that "bisecting." The word you should have used is "trisected." Just for accuracy's sake.
HARRY BROCK.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Nottingham *Journal* in January reached its 30,000th issue. The paper was established in 1710.

FRED WAITE, managing director of Waite & Saville, Ltd., at Otley, has invented a flat bed photogravure press, which is now being put on the market.

The Devon and Exeter Daily Gazette lately completed the 150th year of its publication. It was started as a weekly in 1772, and changed to a daily in 1863, with a single page of matter which sold for a halfpenny.

THE Swansea Typographical Society has passed a resolution protesting against any printing required by local firms being sent out of the town, when so many members are out of employment through the depression in the printing trade.

JAMES LAW, one of the proprietors of the Edinburgh *Scotsman,* died recently at the age of eighty-three. He was for sixty-four years the business manager of the paper and was the first to introduce the rotary press in Scotland, in 1873.

TOM PRATT, of Grantham, in recently celebrating his eightieth birthday, has also completed sixty-five years' unbroken service as a compositor on the Grantham *Journal.* What a recommendation it must be for a job when one never feels a desire to leave it!

DEATH has removed one who was an interesting link in the literary life of Scotland during the middle and latter parts of the last century, Andrew Elliot, of Edinburgh, who had reached the nineties. He was the first publisher for Robert Louis Stevenson.

ENGLAND during the twelve months of 1921 exported 287 tons of printing type, and imported 28 tons; during the same months of 1920 the exports were 292 tons and the imports were 26 tons; while in the prewar year, 1913, the exports were 514 tons and the imports 75 tons. This shows that the typefounding industry in recent years has been very slack.

A TOTAL of 11,026 books were published in the United Kingdom during 1921, an increase of 22 over 1920. Of new books there were 19 more in 1921 than in 1920, the respective number being 8,757 and 8,738. The last year's total is about one thousand less than in the years just previous to the war. The worst year of the war was 1918, when the total output was but 7,716, as against 12,378 in 1913.

IN a large and important printing center the masters have come together and decided to establish a Central Estimating Bureau. The district is to be divided into three or four grades, the smaller houses being charged £25 a year for the services of the Bureau, and the others £50 and £100, according to size. Each printer will get his estimate from the Central Bureau, and in the case of several members tendering for the same jobs each will be given the same costs reckoned upon an office suitably equipped for the work. The arrangements for the working of the plan are not yet complete, and until they are it would be unwise to give the name of the district.

T. E. TAYLOR, at one time a compositor, as was his father, and at present secretary of the London Society of Compositors, chairman of the London Labor Party, vice chairman of the London Printing Trades Federation, as well as an official in a number of other organizations, was in December last elected a member of Parliament from the southeast Southwark district. He ran on the Labor ticket and defeated two opponents by a plurality of 1,618 votes.

GERMANY

THE issue of small change notes by German cities and firms is forbidden since January 1.

A MEMORIAL tablet honoring Senefelder, the inventor of lithography, has just been erected in Offenbach a. M. by the local master lithographers.

AN exhibition of newspapers and magazines was held in the last two weeks of January in the Bavarian National Trades Building at Nuremberg.

THE ministry of finance has given notice of a tax of ten per cent on Christmas presents given by employers to employees, these being considered as additions to wages.

THE Ludwig & Mayer typefoundry at Frankfurt a. M. has offered prizes to the amount of 30,000 marks for designs of ornaments, vignettes, etc., to decorate printed matter.

FRANKFURT A. M. will now have a weekly paper to be published by the municipality, which is to contain mainly information on civic affairs. No discussions will be permitted, nor advertisements of private business concerns.

THE *Hartungsche Zeitung,* of Königsberg in Preussen, the establishment of which dates back to 1640, has just celebrated the fiftieth anniversary of its being purchased from the Hartung family by a corporation. A special number was issued, giving much historical information of local interest.

THEODORE L. DE VINNE's book, "The Invention of Printing," has been translated into German by Dr. O. Jolles, with the title, "Der Schlüssel zur Erfindung der Typographie" (The Key to the Invention of Printing). The book is issued by the Berthold typefounding house at Berlin.

FRANCE

THE former French Premier, Clemenceau, has started a new political newspaper at Paris, entitled *L'Echo National.*

A MANUSCRIPT copy of the Apocalypse, with seventy-six miniatures in gold and silver, was recently sold for 345,000 francs.

THE Academie des Inscriptions en Belles-Lettres next September will celebrate the first centennial of the deciphering of hieroglyphics, the accomplishment of the French savant, Champollion.

THE ministry of finance has invited bids for the right to print commercial and industrial advertisements on tobacco packages and match boxes — the sale of these commodities being a state monopoly. The concessions will be for a period of six years.

THE circulation in the German territory occupied by allied troops is forbidden to these three publications: "Hermanns Land," a novel; "Offener Brief an einem Franzosen," a tract, and "Geschändete deutsche Frauen," a brochure. They are alleged to be reflections on the troops of occupation.

SOUTH AFRICA

THE *Cape Times,* published at Cape Town, has installed a Hoe rotary press, the first to be introduced in South Africa. A photogravure printing attachment is incorporated with it, thus bringing the *Cape Times* fully up to date.

IT is reported that a company is being formed at Natal to undertake the manufacture of wrapping paper from wattle wood and spent bark from the wattle extract mills. A process is said to have been discovered by which excellent wrapping paper can be made from these materials. It is proposed to make news print from wattle bark combined with tambuki grass later on, and also cardboard for the manufacture of fruit and egg boxes from the spent bark.

AUSTRIA

THE Association of Austrian Newspaper Publishers has issued a statement describing the disastrous condition of the publishing business owing to the enormously high price of paper, and threatening the suspension of all newspapers unless the government intervenes to lessen the demands of the paper manufacturers.

AUSTRALIA

HENRY STEAD, eldest surviving son of the late W. T. Stead and proprietor of *Stead's Review,* of Melbourne, died December 10, 1921, on board the steamship Marama. He attended the Press Conference at Honolulu and was on his way to the conference at Washington.

CHINA

DR. W. W. YEN, acting prime minister of the Chinese republic, following the resignation of the old cabinet, was in 1906 the English editor of the *Chinese Commercial Press,* when, among other things, he edited the "Standard Chinese-English Dictionary," a work of 3,000 pages.

HUNGARY

IT is reported that a group of French capitalists will establish a large paper mill at Budapest, which will start with six hundred work people. The capital of the organization will be 3,000,000 francs (or 90,000,000 Hungarian crowns).

ESTHONIA

THE financial ministry of this country proposes to buy the Rappin paper mill, where state paper money is made, the price being quoted as 30,000,000 marks.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY
Author, "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—The general title for this series of twelve articles might well be "Effective Direct Advertising for Printers." This is the fifth of the series, which we began with a brief analysis of the broad field of direct advertising. In our first instalment we showed how LACK OF CONTINUITY *was the principal difficulty with direct advertising, and pointed out the province of the printer in correcting this fault. We also touched upon the general principles of* PLANNED *direct advertising. Then we studied the exceedingly important matter,* THE LIST. *Our third step was to analyze the various physical classifications from the purely physical viewpoint, and then last month in our fourth step we studied* THE RETURNS, *and indicated how the producers of direct advertising should collate data on this score. Now with this number we take up (a) the interrelation of direct advertising with other advertising, (b) with business in general, and (c) with the printing industry in particular.*

The Relation of Direct Advertising to Other Advertising and to Business in General

Whether we agree with Darwin or Wells, enjoy Camels or Home Runs, thought the Washington conference was going to be a fizzle or that Landis would be impeached as czar of the diamond, I think we nearly all agree that the world seems to move in cycles and what the world does the various integral parts of the world also do.

Following that thought a step farther, we find that business moves in cycles and that advertising is prone to do the same.

Right now we are in the direct advertising cycle, which is both important and disheartening to the real producer of direct advertising. It is important because there is just that much more chance of having the appropriation of almost every advertiser call for a certain percentage of it to go into direct advertising, and disheartening because of the tremendous influx of so called direct advertising specialists and experts into the field. In an earlier article I touched briefly upon this thought, and since then I have seen dozens of producers of printed products hang out their shingles as advanced practitioners in the field of direct advertising science.

What does this mean? It means that, unless some method is found or force applied, the legitimate producers will suffer from the sins of omission and commission of the half baked chaps.

It is important to you because of the fact that some of your prospects or customers may be approached by one of these half baked direct advertising practitioners and he will either upset your pleasant relationship or, worse still, do some work for one of them which fails so miserably as to sour that direct advertising user for all time.

The point I should like to make most clear in this issue is that direct advertising is interlocked with all other forms of advertising; that direct advertising has a place in all business, and that its place in the printing industry is in the hands of its producers.

Let me give you one concrete case to show the necessity of all producers coöperating to see that the standards of the business, profession, or whatever you term it, be kept high. The incident happened about a year ago. A prominent producer of direct advertising, one of the world's leaders in the field, took one of his clients to a convention of users and producers of direct advertising. At the meeting one of these half baked young men, who had just hung out his shingle, but whose voice had long been in training, arose and in commanding and stentorian tones enunciated as a fixed rule something which was so much a matter of opinion and individual taste as to be utterly incapable of being reduced to a fixed formula. This heavy statement by the light weight almost lost a client for that producer, and had the client tried the idea of that inexperienced man it would have cost him much money. Before the convention was over that young man became known as the finisher of every one else's speech, by the way.

A young man decides to become a doctor, he goes to a medical college, he studies hard and comes back to the old home town and hangs out his shingle. *Then he waits for customers to come to him.* If he advertises for them he becomes a quack in the eyes of the old line physicians. The same is true of law and of other professions.

Another young man decides he wishes to go into the general advertising agency business, we will assume, and we will say that he has studied every possible course in advertising science and then hangs out his shingle. Relatively he will not have the hard long wait which the young doctor or the young attorney will experience, because he can advertise for business without loss of caste. But, the agency will not be recognized by the best of advertising publications until it has proved its worth financially and can give some idea of the abilities of its staff from a mental and planning standpoint. We will admit that the tests for advertising agents today are not perfect, but they are considerably nearer to perfection, we must admit, than are the methods, if any, of recognizing the producer of direct advertising.

Yet only a few evenings ago as this is written it was the writer's good fortune to hear one of the leading producers of printed salesmanship speak before a large number of fellow producers, and he exhorted them to go out "in the morning" and become direct advertising specialists! On the same program was the advertising man for an allied line of manufacturers (by that I mean manufacturers of a line of products used in the production of direct advertising — I do not wish to be more specific). He got up and pleaded with all those present to go into the direct advertising agency business, and his company was ready to help them do it.

The direct advertising agencies will increase, thrive and multiply, the market is by no means overflooded today, nor does the writer anticipate it will be for some time to come,

provided that in the present cycle of direct advertising prominence too many do not rush in without a thought of ability.

Direct advertising, considered as so many pieces of printed matter, is no new thing.

Direct advertising we have had since at least 1000 B. C., when an Egyptian landowner wrote upon a piece of papyrus an advertisement for the return of a runaway slave. In one of Pliny's books we are told that a certain poet hired a house, built an oratory, and " dispersed prospectuses." Thus, though direct advertising seems to antedate all other forms, with the possible exception of outdoor advertising, it appears to be the last to get any degree of science into its production from a mental standpoint.

This same point we touched on quite briefly in our opening article, and we do not intend to devote any considerable space to it here, but we do want to emphasize the fact that the present golden cycle of direct advertising will continue in the same proportion as the various producers take seriously their own abilities and counsel. Somebody should see to it that some form of recognition be worked out for the printers preparing to enter the direct advertising counsel field. This has been a pet hobby of the writer's for a number of years, it must be admitted, and he does not wish to ride it unnecessarily here except to point out the necessity.

There is an organization of master printers — we all know the United Typothetæ of America — but I have seen its eagle flying on the doors of downstairs small shops and upstairs mammoth organizations. Size is no criterion, to be sure, but when a youngster of less than twenty, with no business ability whatever, inherits a print shop from his father, refurbishes the office, dusts off the U. T. A. emblem and prints some letterheads, " Counselors in Direct Advertising," you get an idea of the situation as it is. (The preceding is an actual fact, by the way.)

" But why do you waste so many precious words on this score, what we want to know is wherein and how to get into the direct advertising business, it seems to be all the rage nowadays," comes from that mythical but all pervading, lovable chap, Mr. Testy Reader.

And thereby hangs our tale.

You can get into the direct advertising service agency business only by preliminary training — that is, if your clients' cash box is to have fair consideration. That training is not to be acquired in a day, nor in a week, nor in any one book. Personally, I have spent nearly two decades using, producing and studying direct advertising and there is scarcely a day goes by that I do not learn something new about the medium and its application.

A battery of printing presses and an itch to get into the direct advertising business is not all that is necessary, and I can not make this too plain. I am sure the editor in chief of The Inland Printer agrees with me in this contention. In fact, his starting the publication of this series shows that he realizes the necessity of study and research in the practice.

About 1480 William Caxton printed the first known piece of direct advertising, a " dodger " or handbill. In 1681 William Penn distributed in this country the first known American direct advertisement. It should be noted that in the former instance the printer prepared the direct advertising, and that in the latter the preparation was by the purchaser.

Franklin, a printer, started the first printer's house-organ *(Poor Richard's Almanac),* so well known to every printer, and today it is a classic.

In his book " Printing for Profit," Charles Francis recounts the fact that the introduction of photoengraving increased the use of printed literature and we began to use " the more dignified term ' catalogue ' in addition to price list."

Direct advertising is mentioned in the first issue of *Printers' Ink* by the name of " circularizing."

During all this time (almost from 1000 B. C. to 1922 A. D.), there grew up the practice among producers of direct advertising — much as there grew up among the users of other forms, it must be admitted — of claiming that their product was the only form of advertising worth while; or, putting it another way, that all other forms were useless, worthless, etc.

There being little to appeal to the pride in the average piece of direct advertising, it was much more hurt in this mudslinging than were the magazine, newspaper, poster, and other forms of advertising.

Let me make that point clear: I believe in all forms of advertising with one possible exception, and that a minor one. I believe, moreover, that certain forms are better for certain

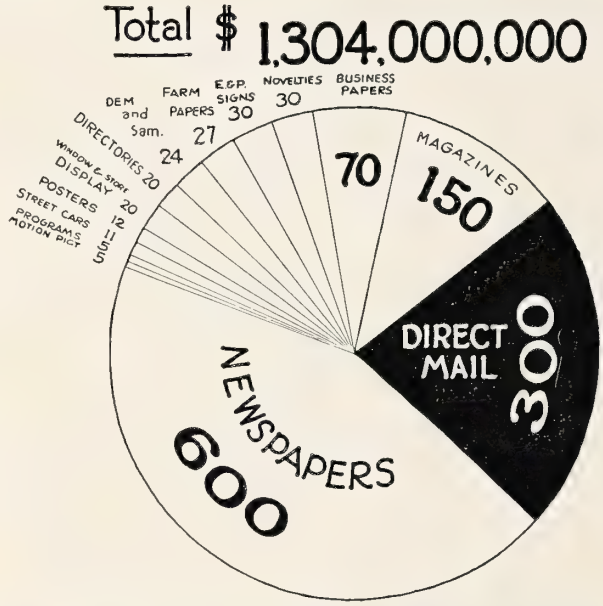


Fig. 1 — Chart showing the approximate total volume of money invested annually in various forms of advertising.

purposes than others, but I do not think any one is superior for all purposes. And so I repeat, the buyer could *see* and *visualize* a full page advertisement in two colors in a widely read publication, and he let that form appeal to his pride. The appeal to pride, as you know, is one of the five basic appeals to every man's selfish motives.

In most fields this mudslinging has almost disappeared, but its long persistence has put direct advertising at a disadvantage, for the reasons already set forth.

Yet less than a year ago, in the latest estimate for a single year's investment in all forms of advertising, we have the figures of $1,304,000,000 as shown on Fig. 1. This estimate is that of the Associated Advertising Clubs of the World, and therefore is probably as unprejudiced an estimate as could be secured. This chart gives you a fair idea of the relative importance of direct advertising, from a dollars and cents standpoint. If one medium quite far up on that chart would cease its mudslinging and belittlement of direct advertising the business world would be on a better basis. Considerable of what I have written to attempt to make the point vivid to you could have been omitted had this medium I have in mind not pursued its Dark Ages policy of mudslinging and backbiting. And yet if direct advertising does not do something to elevate the standards of practice and extend the practice of those standards, it is going to be responsible for the continuation of this backbiting and mudslinging — and partly furnish the attacking medium with ammunition.

Let me interject a personal thought. Though I have received quite a large number of very flattering comments upon my book on the general subject of direct advertising, the one comment that I appreciate most comes from the general

manager of an association producing a competing (so called) form of medium. That man says, in effect: "What impresses me most about this book on direct advertising is the fact that I have not been able to find a single attacking of any other form of advertising. You have written the first book on some one specific medium, at least the first I know of, which does not attack every other medium directly or indirectly."

Another intangibility which must be emphasized at this point, when we are clearing the way to the opening up of a regular direct advertising service agency, as it were, in our next instalment, is the fact that so many people think of direct advertising as being mail order advertising. One cause for the continuation of this idea is undoubtedly the fact that the leading organization of users and producers of direct advertising carries the word "Mail" in their corporate title. While mail order advertisers use direct advertising, to be sure, they are not the only users thereof. Nor is all direct advertising distributed by mail!

Here for example are a few methods of distribution other than by mail:

1.— Through dealers, agents, or other distributors.

2.— By house to house distribution, where not forbidden by local statutes.

3.— At exits of theaters, factories, and other places from which crowds emerge.

4.— With packages of all kinds, as inserts and as special wrappers in addition to the regular wrapper. (Parenthetically, how many producers of direct advertising in delivering orders

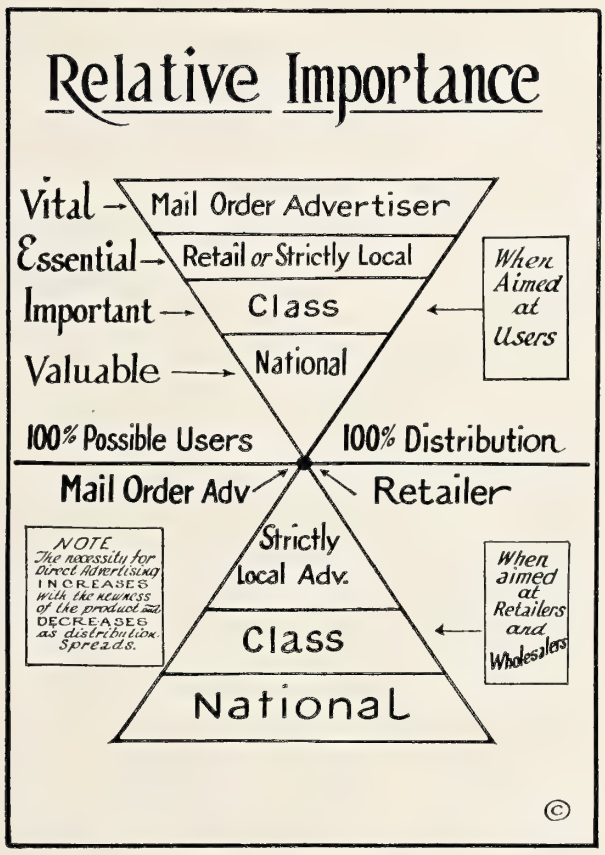


FIG. 2 — Chart showing the relative importance of direct advertising to various classes of advertisers.

to the buyer take advantage of a good opportunity for inserting a piece of direct advertising?

5.— With theater programs and other similar carriers — by arrangement with publishers, of course. To cite another instance, why not arrange with the bookseller in your town to insert your advertising in shape of a blotter, say, with his business books?

6.— With soap wrappers furnished to practically every large hotel for distribution to guests to carry a direct advertisement of the maker. A variation of this is the Beechnut Chewing Gum samples bearing the imprint of some local store, oftentimes a furniture store buying them to distribute direct in restaurants, for instance, as a form of direct advertising.

7.— With jackets or special covers for booklets, which are being used more and more as carriers of direct advertisements.

8.— By means of the telegraph — many campaigns are using the telegraph as a carrier of direct advertising messages, blanks being printed up especially for the purpose and used upon occasions.

9.— At conventions of all kinds, as well as special meetings, banquets, etc.

10.— By racks furnished to distributors so they can in turn easily distribute their packages to prospects without using the mails.

11.— With proper care, to and through school children.

12.— Gummed paper tape bearing on the ungummed side an advertisement is frequently used to carry a direct advertising message.

13.— To hotel rooms, as the Statler Hotels use the newspaper with a special tipped on piece of direct advertising to all their guests. Statler, for example, distributes in excess of two million pieces of direct advertising yearly in this manner.

"But where does this come in?" comes from the man who is in a hurry to get into the direct advertising business.

It comes in this wise:

A certain concern started a direct advertising service agency some time ago, and to this date receives comments such as these from the best posted advertising men connected with some of the very largest users of advertising in the country:

"Your booklet about your business is interesting, but unfortunately we have nothing in your line."

Joke, the writer of this letter is one of the country's largest users of exceedingly fine booklets, books, and the like, all in the direct advertising field.

Or, "We are not thinking of changing *printers*."

Joke, the direct advertising agency is no more interested in *printing* than is the sincere publication agent. Both are interested in *im*printing brain impressions on buyers. During the New York city printers' strike two years ago, for example, there were a number of publications which were printed in Chicago, and the readers hardly knew the difference. There are lots of producers who can duplicate what some one has originated. The *service* comes in the *creation* rather than in the reproduction.

Until the producers make it extremely clear to the users just what direct advertising is, its place in advertising, and its place in business in general, we shall not reach the point we should in the use of this form of advertising.

In my humble opinion the Curtis Publishing Company has reached the pinnacle it occupies because it has used direct advertising. How? By putting into book form its research work and its experience and sending it broadcast to the advertising world. Its books "Selling Forces," "The Use of Two Colors," and the like, were constructive moves in the right direction. The "Quality Group" movement has helped those publications, the work of the Associated Business Papers, their field, and so on.

Very little have I been able to find as to what producers of direct advertising have done in order to raise the standard of direct advertising. There are, of course, outstanding examples. Take "Some Notes on Catalogue Making," put out by Wynkoop-Hallenbeck-Crawford Company, a stiff board bound book which is a real help to one who is compiling a catalogue. The Livermore & Knight Company, of Providence, has issued a bound book which is a real help to direct advertisers. Both

of these books are of *service* to the recipient and help him in planning direct advertising. They aid in uplifting the medium to a higher plane. They help in visualizing what may be accomplished by direct advertising.

The Direct Advertising Corporation's new bound book, "Stepping Stones to Sales Success," is good, but as it has for its direct purpose the bringing of business to the company's doors, it is not so pointedly of service to the reader in an unselfish way as are the two books mentioned in our preceding paragraph. (We are not finding fault with the D. A. C. book, it is a good presentation of the story for the purposes intended, but it is not helping directly in the increased use of direct advertising, as are the Wynkoop-Hallenbeck-Crawford and the Livermore & Knight books.)

And now for the relative importance of direct advertising from the standpoint of the various subdivisions of general business:

Fig. 2 clearly indicates the relative importance of direct advertising to the various classes of advertisers. To be sure, no percentages appear, because percentages would be but one man's opinion based upon guesswork, but the chart is made only after a thorough research of the use of direct advertising among every different class involved. The upper half of the chart, which is reproduced through courtesy of D. Appleton & Co., is devoted to a campaign aimed at users, or consumers, while the lower half outlines a campaign aimed at retailers or wholesalers. On the lower half, therefore, the mail order and retailer advertisers are not considered.

To the mail order advertiser direct advertising is shown as approaching one hundred per cent — the scale runs from nothing at the center to one hundred per cent at the base of both upper and lower triangles. To the retailer, or strictly local advertiser, direct advertising is essential. To the class advertiser, by which is meant the advertiser doing business with some recognized subdivision of the business world, class publications would be the chosen medium. For example, THE INLAND PRINTER is the class publication to reach the leading printers; to reach handlers of electrical goods, *Electrical Merchandising* would be the medium which might be used. To repeat, advertisers using these different *class* publications are known in the advertising world as class advertisers. They may also be national advertisers, let it be parenthetically stated. To the national advertiser — the advertiser using the general magazines or the newspapers on a national basis — direct advertising when aimed at users is valuable, on the assumption that by so doing it is possible to approach the one hundred per cent of possible buyers, and as one hundred per cent distribution is reached direct advertising generally becomes less important.

To be specific, the manufacturer of a nationally advertised confection with one hundred per cent distribution would, so far as buyers of confections are concerned, have little use for direct advertising, though jumping to the lower half of the chart under discussion, if that manufacturer wished to reach the jobbers distributing the gum, for example, direct advertising might be the only method available.

Taking up the lower triangle we find that the importance of direct advertising increases as we approach from the strictly local through the class to the national advertiser.

Out of this study this rule may be formulated: The necessity for direct advertising should be greatest with the newness of the product and probably will decrease as distribution spreads; this from the angle of the user, of course. A hosiery company, for instance, once used nearly one hundred per cent direct advertising, but when practically universal distribution for the product was secured the company switched from direct advertising to general advertising, as more economical. Certain manufacturers of an automobile accessory started out the first year with seventy per cent of their appropriation in direct advertising, but as they secured distribution they reduced this amount, putting what was so saved in general advertising.

To sum up: Direct advertising is an important form — the Associated Advertising Clubs' figures prove this from the dollars and cents standpoint, and Fig. 2 should indicate it from the business standpoint. Direct advertising is interrelated with all other forms, for it is so flexible and can be used with and by almost every other form. It is hard to conceive a properly planned campaign that does not use some little direct advertising. This makes direct advertising interlock with business in general. Even your checks may be made a form of direct advertising, to say nothing of your annual financial reports, your salesmen's calling cards, the slips which you use for mailing packages, the envelopes used to send out proof sheets, etc. Speaking to you as producers, how many of you have seen to it that your letterhead is a real direct advertisement of you, your firm, your ability? We know of one direct advertising producer that spent nearly two months' time and the ideas of half a dozen men, printers, artists, typographers, and the like, to produce a good direct advertising letterhead.

Finally, we hope we have made clear the importance of direct advertising in the printing industry, indirectly at least. Not all printing is direct advertising, to be sure. There must always be form printing, general office forms, factory records, and the like, which can not by any stretch of imagination be brought into the direct advertising class, but the more direct advertising there is the more form printing there will be.

One thought more: Not all direct advertising is entirely out of the competitive class. Let no printer rush into the direct advertising field feeling that it will take him entirely out of the competitive class. Suppose your service department originates a plan for the sale of a book. Suppose this is used by direct advertising. After the plan has been proved, and it becomes a problem of multiplying the appeal to large lists, then the direct advertiser will in all probability require competitive bidding. I know of a large user of direct advertising who is paying for ideas on a royalty basis in somewhat the same manner as novels are sold. Some day this may become more general, and doubtless it should be; but as yet, without concerted effort on the part of the producers the situation is as outlined.

We can now consider that we have all the necessary groundwork behind us and with the next instalment we shall take up the creation and development to results of direct advertising pieces and campaigns.

In this section we have had to be a bit historical, as Bacon said, to "represent the events themselves together with the counsels," that we might foresee the future through the past, for, in the writer's opinion, a big opportunity lies ready for those who will grasp it. As previously suggested, direct advertising is successful in so far as it approaches the personalized appeal, and making direct advertising personal requires care, thoroughness, and means fewer clients but each more intensively handled.

To those of you using direct advertising for the furtherance of your business, let me close this chapter with Seymour Eaton's comment: "Your advertising is not a thing apart from your enterprise. It is your enterprise; a contagion which you yourself create and which, if thoroughly spread, is as enduring as the everlasting hills."

The man who aspires to rise above the average in any line of endeavor should ponder well this point: The average person is not thorough, and therefore even a little thoroughness will surpass him. This should inspire the ambitious man to be thorough. And he will soon find that thoroughness practically measures the difference between the average and the highly successful man.—*The Ambassador.*



An Effective Adaptation of Two Color Printing for Advertising

This illustration, printed in two colors, reproduced from the original drawing by Carl Scheffler, one of Chicago's prominent artists, formed the cover of the fifth of a series of folders depicting live stock through the ages, issued by The Live Stock Exchange National Bank of Chicago. It clearly demonstrates not only the skill of the artist, Mr. Scheffler, but also the value of the second color in attracting the attention to advertising literature.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Electric Etching

E. H. Atkinson, London, England, writes: "Can you tell me anything about electric etching through the columns of THE INLAND PRINTER?"

Answer.— All the etching machines have been noticed in this department, but the makers of electric etching devices do not appear to want their inventions brought to the attention of the trade in this way.

Small Photoengraving Outfit

J. M. B., Ypsilanti, Michigan, writes: "I want a photoengraving outfit that need never produce anything larger than a three column engraving six inches deep. At present I have to send to Detroit or Chicago for such work, and the delay and transportation charges are serious drawbacks."

Answer.— We can not help you with information as to where you can get an outfit to meet your requirements. Some time ago such an outfit was offered, but the inventor lost all his money because he could not sell the brains necessary to use it. The best advice you can receive is that you have your engraving done in a regular engraving plant, unless you want to become prematurely gray or bald, or both.

Substitute for Blocking Wood Wanted

In "Penrose's Annual" R. B. Fishenden tells the troubles printers have with photoengravings mounted on wood blocks, and says that in the case of the ordinary blocking wood nothing can make it permanently satisfactory. Laminated blocking wood he finds more reliable, and continues: "The perfect mount should neither warp nor shrink, nor should it be affected by moisture or common solvents; it should be hard without being brittle, reasonably light and cheap and capable of being easily worked with woodworking machinery. The manufacture of such a material should not be an impossible undertaking and its use would do much to bring the engravers into line with the requirements of the printing industry."

Educating Apprentices

This department has been asked for advice as to how best to proceed to educate apprentices in processwork.

Answer.— It is such a large question that it can not be answered in a paragraph. It has been pointed out that France has thirty-two industrial art schools, England thirty-seven, and Germany fifty-nine, while in this great country we have only about two such schools and those inadequate. Big business has become alarmed over the superior advantages the foreign craftsmen enjoy and fears the competition. It is expected to fight this competition off with a tariff wall sufficiently high. A tariff increases the immigration of the foreign craftsmen, trained in those industrial schools, who come over here and take the positions our own men should occupy.

Observation of the trade schools in New York shows that the foreign boy, to his credit be it said, as soon as he lands from the steamer, and before he learns the language, applies as a student in a trade school so that he can train his mind and hands to some useful craft. He is encouraged to do this by the numerous "Americanization" societies. Our American boy, in the meantime, is taking in the "movies," or studying the sporting pages while he smokes expensive cigarettes. We may build technical schools, but they will not be utilized by our average American youth until his parents, family and friends change his attitude toward a trade and impress on him the nobility of craftsmanship. Our philosopher Dooley said so truly: "You may lead a boy to a university, Hennessy, but you can't make him think."

Books on Rotagravure and Lithography

E. S. Ballard, Eureka, California, asks: "Where can I get books dealing with rotagravure and lithography? I want books that go thoroughly into the subjects and supply formulas and other details necessary for experimental work."

Answer.— Senefelder, who invented lithography, delivered it about complete. He wrote all he knew about it and his volume has been translated and published by the Fuchs & Lang Company. It can be had through The Inland Printer Company. Karl Klic, who invented rotagravure, perfected it so that it has not been improved upon, but he has not written what he knows. It will be some years before there are enough readers interested in rotagravure to warrant the publication of a book on the subject.

Collotype on Offset Press

J. B. C., Norwood, Ohio, sends a print from an offset press, said to be made by a new and secret process, and asks our opinion as to how it is done.

Answer.—This is evidently the result of a transfer from a collotype plate to grained zinc and either printed from the zinc direct or from the offset blanket. The collotype is capable of giving the nearest approach to a photograph, reproduced in printing ink, of any of the photomechanical processes. Its drawback is that it will give but a few hundred good impressions. By getting a sufficiently coarse grain in the collotype and transferring an impression to grained zinc, an edition running into the thousands may be secured. This idea of combining the two processes has much promise for color reproduction. The color separations must be perfected in the negatives before making the collotypes, as there is little opportunity of making corrections later, either on the collotype plate or the grained zinc.

The American Institute of Graphic Arts

Under the presidency of Frederic W. Goudy this much needed organization is having a busy season. Joseph H. Chapin had charge of the January meeting, with John Clyde Oswald presiding. Harold Cadmus, of the Scribner Press, Dr. John H. Finley and Joseph Pennell were the principal speakers, the subject discussed being the need of teaching the graphic arts in this country if we are to compete with

Europe. Dr. Finley announced also that an American had just purchased the home of Canon Walseemuller in St. Dié, France, for preservation as a spot important in American history. It was in this house in 1507 that the cleric Walseemuller made the map of the world in which he designated this continent as "America" for the first time, and it was from this map it received its name. The canon also wrote here the three voyages of Amerigo Vespucci.

This map of Walseemuller's was a wonderful accomplishment. It was engraved on wood in twelve sections, each section measuring to its edge 18 by 24½ inches, so the map covered a space of about thirty-six square feet. There is but a single copy of this map in existence.

James B. Carrington added greatly to the interest of this graphic arts meeting by a talk, illustrated by lantern slides of his own making, on American wood engraving and the processes by which this once popular method has been displaced in the illustration of American publications.

Steel Engraving by Photography

From the research department of the United Typothetæ of America and other sources have come inquiries as to the methods of intaglio engraving on steel by photography.

The reason these queries have not been replied to is to protect our Government from counterfeiters. The writer was in the business of intaglio engraving on steel by photography, but for the above reason he has never divulged the methods he used. So correspondents may understand that it is useless to ask for information on this subject.

When the last gang of successful counterfeiters were captured by the government detectives the press dispatches stated that they got their information regarding counterfeiting from a book which they had all marked up. The writer was curious to learn what book it was, so he called on the chief of the secret service, who handed him the book the counterfeiters used, and was shocked to find that its title was "Horgan's Halftone and Photomechanical Processes," published by The Inland Printer Company.

Photoprocess for Lithographer

L. deB., Montreal, Canada, writes: "A neighboring lithographer wants me to help him out occasionally by reducing a line key plate for him on zinc so that he can roll it up and print from it lithographically. I am a photoengraver and wonder if an albumen print on zinc would answer his purpose."

Answer.— An albumen print on zinc, rolled up with your regular etching ink and developed clean, will answer the lithographer's purpose perfectly. Before sensitizing the zinc you should grain it with the usual nitric acid alum solution with which you are undoubtedly familiar. It is 1½ ounces powdered alum dissolved in 32 ounces of water, after which is added an ounce of nitric acid. Pour this solution into a tray and place the sheet of zinc in it, being sure it is entirely covered with this graining solution. Brush away the bubbles that will soon form and in a few minutes the zinc surface will become a beautiful silvery gray. Then take it out and wash the surface with a piece of cotton under a flow of clean water, and the zinc is ready for the sensitizing albumen solution, which you flow on as usual. A most important thing to remember in handling a zinc plate for lithographic work is to keep the fingers, or anything with the slightest trace of grease, from touching the face of the grained zinc plate. When the print is developed it can be turned over wet to the lithographer for his treatment.

Have you noticed how pen and ink drawing is coming more and more into use by national advertisers? Photoengravers are doing line engraving that is noticeably much better since they ceased to lose money on it, as they did for so many years.

BACKGROUND PATTERNS SET ON MACHINE

BY ROBERT F. SALADE

With the use of the new and artistic border matrices which have recently been placed on the market, it is now possible to compose on the linotype many beautiful background patterns which may be devoted to numerous useful purposes. "All over" patterns of this variety are often used as tinted backgrounds for certificates, bonds and checks, title pages for booklets, cover pages for catalogues, paper box wrappers, etc.

The field for attractive paper box wrappers is particularly inviting for printers in a position to produce such work as a specialty. The background patterns are printed in delicate tints on glazed paper of the kind generally used for box wrappers. Pleasing effects may be produced by printing a border background in pale pink on glazed paper of a shell pink tint; in pale blue on turquoise blue paper; in sea green on primrose tinted paper, and so on. The tinted surface of the glazed paper showing through the open detail of the printed design gives a delightfully attractive result.

Handsome effects may also be produced by printing the backgrounds in tints on paper that does not have a glazed surface. This refers to plain white stock, as well as to dull finish tinted stock. After the background has been printed on the wrappers, the regular descriptive matter is printed over the background. Specially designed paper of this character may be used for covering all kinds of paper boxes, including the round and oval shapes as well as the "loose wrapped" and "tight wrapped" oblong boxes having telescope lids or covers.

There is opportunity here for the printer to apply his artistic taste, not only in setting the background forms on the linotype, but also in planning good color effects. There is no end to the different patterns and color schemes which may easily be worked out with a little study. The best results are to be obtained by utilizing ornaments in the background which form a pleasing all over pattern when put together. It is advisable to use the larger sizes of border characters, such as eighteen point, twenty-four point and thirty point. It is possible, however, to make pleasing patterns with the use of the smaller sizes of border matrices, the twelve point size, for example.

By setting a solid line of border units on the linotype, and by recasting from the same line of matrices, there is no limit to the size of tint block that may be produced. In the case of extra long runs of printing incorporating a background of the kind suggested, a spacious form may be composed, and the sheets can be printed on a cylinder press to be cut to smaller sizes afterwards. Of course, for the smaller classes of this work the forms can be run on platen presses.

In addition to the things already mentioned, the "all over" background patterns may be used for tickets, coupons, folders, folding boxes, and for many different kinds of labels. It is not a good plan to print the background in a dark color of ink. Fine, delicate tints, such as lemon, buff, corn, shell pink, robin's egg blue and sea green will give beautiful results on white sheets for certificates, checks and, in fact, on all kinds of printed matter where a tinted background would be found appropriate.

The press makeready should be carefully done, and the flow of color should be cut down so that the delicate shade of the tint may show on the paper to the full extent. A heavy color would spoil the artistic effect of the tint.

A KIND FAVOR

Patient: Great Scott, doctor! What an awful bill for only one week's treatment!

Doctor: My dear fellow, if you knew what an interesting case yours was, and how strongly I was tempted to let it go to a post mortem, you wouldn't grumble at a bill three times as big as this!—*Syracuse Post-Standard.*

Collectanea Typographica

By HENRY LEWIS BULLEN

Printing made a million times stronger the power that writing had to make all men brothers through likeness in knowledge and wisdom. Moreover, the truths that pass through the printing press can almost never be lost. And with the printed records of human life at hand each man can study all men and find his place among them and discover the work for which he is best fitted.—John Cotton Dana.

* * * *

The Most Read Book

TWENTY-ONE Bible societies are printing the Bible, one in the United States, two in Great Britain and eighteen on the European continent. In 1919 there were issued twenty-one million Bibles, Testaments, or portions of both, in nearly five hundred languages. Not quite half of these were issued by Bible societies at cost or under; and the balance were printed by various publishers for profit. More Bibles are printed in English than in any other language — fully ten million a year.

From a literary and historical point of view no other group of books is as interesting as the books of the Bible. *Collectanea* meets lots of folks who seem to think that when they assert they do not read the Bible it is a mark of their progressiveness. The same folks, in fact, do not read Shakespeare, Scott or Gibbon, not to mention Homer or Plutarch. If one finds pleasure and profit in reading the immortal works of these men, he will find equal if not more pleasure and profit in reading the Bible, quite irrespective of religious belief.

* * * *

On Reading

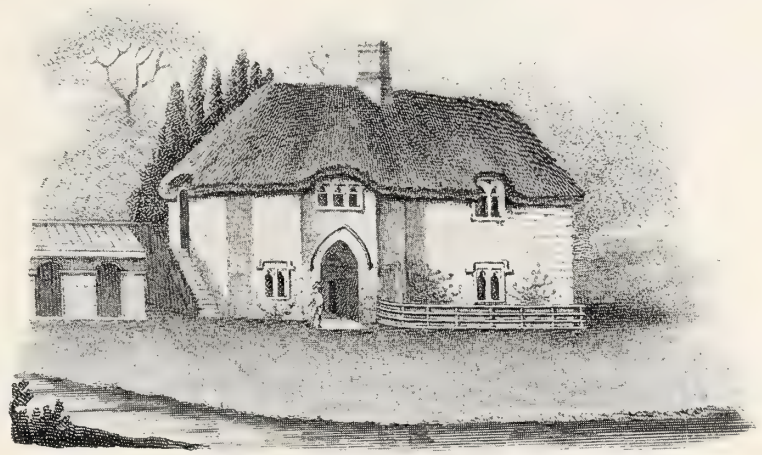
THERE is such a thing as expertness in reading. There are those who read and learn nothing. The proportion of things worth reading to those that are positive trash is the same as the proportion of plays that will bear reading to those which in reading form are utter drivel. *Collectanea* believes in reading for fun, but not just one kind of fun. In reading, a little nonsense now and then is relished by the wisest men. But to read only that kind of stuff, how nauseating to a healthy mind! Next to mere good humored nonsense, there is nothing less brain satisfying than the "snappy" paragraph school of literature. This is the chocolate sundae kind of reading. You read a column or a page of scintillations and, witty and "smart" as it seems, you carry away not a solitary mental vitamine.

An expert reader varies his menu. Happy is he if his occupation has a worthy literature, which may stir his interest and satisfy his mind. The printing occupation has such a literature, which, to every printer who would have it so, will furnish a splendid banquet from cocktail to liqueur, from soup to nuts. But such a man need not (in fact had better not) confine himself to such a banquet, but should take mental tiffins and lunches and suppers of humor, of travel, of poetry, of philosophy, of history and romance, and thus live bountifully on all that culture provides to the well read man. Beware of reading too many books which do not leave a lasting image on the mind. The popular novels interest none but immature minds. To the expert reader they are weary, brain benumbing things, teaching nothing — merely time killers for minds so impoverished that precious time is burdensome to them. There is so little in most of them for the mind to cling to that as the next one is opened the recollection of the one before is lost; asked to describe it or its characters, the answer of the novel doped reader is "It's splendid," or "It's rotten."

That only is a good book which leaves its impress of facts or ideas or inspiration upon the mind. As the expert diner selects his viands for his physical need and pleasure, so the expert reader selects his reading for his ennoblement or for his lasting pleasure. A book that has outlived its author is, as a rule, a good book, though a few books there are which persist because of their badness.

A young mind addicted to such ill cooked mental messes as popular novels, trashy short stories and story magazines, will almost surely lose forever its appetite for better mental foods. Such a mind is upon the same low plane with those who by tens of thousands flock to stupid, vulgar and ugly so called burlesque shows, which in thousands of American small cities are the only form of the drama obtainable. Owners of such minds are failures, despite any material success they may have.

There are innumerable kinds of successes from which to choose. Most of



The Auckinleck Private Press.

This press was established in 1815 by Alexander Boswell, of Auckinleck, Scotland, son of James Boswell, famous as the biographer of Dr. Samuel Johnson — the best of all biographies. In writing to a friend in 1817, the owner said: "I placed my press and types in a cottage, very pleasantly situated on the banks of a rivulet, concealed from the view from the house by a surrounding woods." Productions of this private printing shop are sought after by book collectors, all having been issued in very limited editions for intimate friends.

us will choose material success, and one may have that sort of success together with the greater cultural success, a happy combination. When we come to the great successes of men who have done good work in their arts and for the advancement of civilization, these successes can not be achieved by men who have permitted their minds and souls to be vulgarized by low grade literature. As civilization spreads its table of good and bad things before the young reader, let him choose the finer wines and viands of literature, so that, in whatever mental solitude, he may always be a clean thinking, well informed and intellectually resourceful companion to himself. The man who, on occasion, can not live happily and without tedium with himself is a cultural failure. Well read men get the most out of life.

* * * *

The first newspaper advertisement in England was of a book in *Mercurius Britannicus,* February 1, 1625. The book was illustrated "with a lively picture of the Prince and lady cut in Brasse" (a copperplate).



Home of the Strawberry Hill Press.

Horace Walpole's famous Strawberry Hill Press was housed in a cottage on his estate of Strawberry Hill, at Twickenham, near London. Walpole, who in his later years was Earl of Orford, established his private printing shop in 1757, and, though surrounded by objects of all the arts, and distinguished in his day as an author, he professed to find more pleasure in printing than in any other of his varied pursuits.

His first printer was William Robinson, who in a letter to a friend explained his position thus: "I am going into the country to transact business for a private gentleman. This gentleman is the Hon. Horatio Walpole, son of the late great Sir Robert Walpole, who is very studious and an admirer of all the liberal arts and sciences — amongst the rest he admires printing. He has fitted out a complete printing house in this his country seat, and has done me the favor to make me sole manager and operator, there being no one but myself." Robinson did not last long, retiring in 1758. He was succeeded by a few indifferent printers, until in 1765 Thomas Kirgate assumed charge, continuing until Walpole's death and after, and achieving some celebrity.

Books printed at Strawberry Hill Press are now much prized by collectors, but for association sentiment rather than for the typography, which was limited to being dignified and passable in merit. In these books the mansion is usually pictured on the title pages, but here we have the actual printing house, with Kirgate in the foreground.

Of printing Walpole wrote: "If I have any merit with the public it is for printing and preserving some valuable works of others, and if ever you write the lives of printers, I may be enrolled in the number."

A High Authority on Home Brew

WILLIAM A. HILDEBRAND, the assistant librarian of the Typographic Library of the American Type Founders Company, was the fortunate finder of a note book kept by George Washington when he was colonel of a Virginia regiment in the French and Indian war of 1757. Mr. Hildebrand disposed of it to the New York Public Library, which has issued a pamphlet, giving selections. It is the most interesting find in Washingtoniana for many years, noting his orders, his thoughts, and his requirements for himself and regiment. One entry is: "Get some tea — hyson," but men in those days did not live by tea alone, for in this invaluable souvenir is —

WASHINGTON'S RECIPE FOR HOME BREW

To make Small Beer — Take a large Siffer full of Bran Hops to your Taste.— Boil these 3 hours then strain out 30 Gallns into a Cooler put in 3 Gallns Molasses while the Beer is Scalding hot or rather draw the Molasses into the Cooler & St[r]ain the Beer on it while boiling Hot. let this stand till it is little more than Blood warm then put in a quart of Yea[s]t if the weather is very Cold cover it over with a Blank[et] & let it Work in the Cooler 24 hours then put it into the Cask — leave the Bung open till it is almost don[e] Working — Bottle it that day Week it was Brewed.

* * * *

A Self Satisfied Master Printer

"To the Reader: At Bologna, in the year of salvation 1494, from the workshop of Plato de Benedictis, a most skilled master of this art, who printed this book in most beautiful types, its name 'Bononia Illustrata.' Should anything faulty or erroneous have been inserted in it, you must think it was overlooked, not by any neglect of the printer, but rather by the carelessness of his workmen. For he himself is endowed with exceptional ability and literary gifts, and in such practices is preeminent among the rest."

* * * *

Plowing In

Reviewing the history of the *New York Times,* Mr. Villard writes:

Its owner is especially proud to set forth that, of its annual gross income, only three per cent has gone to the owners, the rest having been *plowed into* the property for its betterment.

How many firms or corporations "farm" their properties with equal wisdom?

The simple minded farmer knows that his soil will become sterile unless he returns to it the vitality which he extracts, but many an able business man expects his business to yield and yield without any "plowing in" or returning of the profits to the concern.

Advertising is the "plowing in" of part of the profits to restore the lessened vitality.—*The Commercial Artist.*

* * * *

Legend of the Printer's Devil

When Faustus at first did his printing begin,
A boy he employed, and confined him within,
Lest perchance, if abroad he were suffered to stroll,
"The gaff he might blow," and discover the whole.
Now those who had seen the poor lad thro' a chink,
All over begrim'd with dirt, paste, oil, and ink,
Declar'd 'twas the devil, since no one but he
Could make copies so nice to a tittle agree.
Nay, some went so far as to say that they saw
The horns on his head and his devilship's paw.
So 'twas held at that time that whate'er was in print
Must be done by the devil, and the devil was in't.
Thus the name was establish'd; and now, sir, adieu,
But for this information give the devil his due.

UNCLE SAM PRESCRIBES TYPOGRAPHICAL DISPLAY FOR MAIL FORMS

BY WALDEN FAWCETT

IF there is one responsibility in public service which, more than almost every other, is gathering complexity it is the handling of mail. The increase in population, the more extensive use of direct by mail advertising, and the determination of users of printed matter to find something different and distinctive in mail covers — these are but a few of the causes. Yet the producer of printing, in spite of his proximity to the proposition, might suppose that the solution would be only a matter of drafting additional postmen and placing additional mail cars in service. Unfortunately, there are limitations to the extension of facilities. Figuratively speaking, there are necks of bottles where the glut of mail can be prevented only by the adoption of standardization that permits maximum speed in handling.

That is why Uncle Sam is, of late, constantly taking a hand in what have long been considered the prerogatives of the printer. The printing craftsman may have denounced it as downright meddling, if he is jealous of the rights which are his by tradition. Whether or not mail needs justify the means, the fact remains that the Postoffice Department is constantly seeking to approach its ideal of standardization by prescribing not merely dimensions but typographical display for mail forms. This is not a trend of policy characteristic of one administration. It has been gathering force through several administrations at Washington until within the past few months it has attained proportions that seem certain to arrest attention in the graphic arts.

The department first headed for its objective of censorship of typography and paper selection some time ago, when it promulgated regulations regarding the space to be reserved on the address side of all mail for address, postage stamps, postmarking, etc. That was, to be sure, a somewhat roundabout way of dictating as to typographical display, but nevertheless it was obvious that if not less than 3½ inches of clear space must be left on the right end of the address side of all envelopes, folders and wrappers, the limitation would ban certain typographical conceits that had previously been in favor. Then came the departmental crusade for the use of envelopes, wrappers and folders of white or light tinted paper, and for the elimination of all mail forms of unusual size or shape. While the department has never had authority to practice compulsion on these latter counts, the constant exertion of its influence has not been without effect upon users of printed matter who, either conscientiously or to serve their own ends, desire to make a show of utmost coöperation with the Postoffice Department.

Likewise designed to bring pressure to bear upon printers and users of printed matter was the mandate of the department that seals, stickers, small posters, etc., must not be affixed to the address side of mail forms, save at Christmas time, when there is a temporary suspension of the rule in order to pass the envelopes and parcels bedecked for the holidays. The objection to the presence of seals, stickers, poster stamps, etc., on the face of the mail form, is that postal employees working rapidly, often in poor light, may mistake the stickers for postage stamps and be confused thereby. That is a delicate hint that printers will serve their own ends by henceforth using only stickers of such size, outline and typography that can not be mistaken for postage stamps. The prohibition of the use of stickers on the face of mail stands in any event, but the diplomatic intimation to the printer is that the more he can differentiate between his stickers and the government stamps the less will be the danger of the prohibition being extended so it will pertain to matter appearing on the back as well as to that on the face of the envelope.

Persuasive, also, rather than dictatorial, is the propaganda which the department is carrying on in behalf of the standardization of copy for "return cards." The postal rules require that the sender's name and address must be placed on all fourth class or parcel post mail, on all "window" envelopes, and on all registered mail. And it is the recommendation of the department, in which, of course, printers will concur, that such a clue to origin should be attached to every piece of mail. But the department has very set notions as to the form which should be taken by the return ticket for nondeliverable mail.

According to the department, the return card should be printed in the upper left corner of the envelope or wrapper, not on the flap nor in the lower left corner, as is so frequently done. The department does not insist that a return card specify any number of days after which undeliverable mail is to be returned to the sender, but the official attitude is that if the printer goes into particulars on this point he should specify not fewer than three nor more than thirty. Special request for return must be printed upon envelopes carrying the card of a hotel, club, school, college, etc., because the department goes on the theory that ordinary printing on the envelopes of such institutions is intended for advertising purposes, and unclaimed letters are not returned unless the copy embodies a specific request for return.

A definite address on a mail form is essential to insure its return in the event that the addressee can not be located; that is to say, such printed inscriptions as "Return to office of mailing" are not considered sufficient. It is on the score of specifications in address printing that the department is now making its most insistent effort. What the department desires above all is the inclusion in addresses of street, box and building numbers, or any other details necessary to expedite delivery. Uncle Sam is nowadays absolutely refusing to accept any orders for stamped envelopes printed with return card unless the printing gives full address as indicated, and a crusade is under way to persuade private printers to exert their influence in the same direction. The plea of the department is that the printing of the full address brings its own reward by expediting the delivery of mail.

Full well does the department realize the opposition to the printing of definite addresses by business men who take pardonable pride in the fact that they or their business enterprises are of such prominence that no street address is required. It is the same feeling that prompts the patriotic resident of a metropolitan city to scorn the suggestion that the name of the state be appended in printed copy, and that the names of both the city and the state be spelled out, as the department recommends. Officials persist, though, that if the user of printed matter had an intimate knowledge of how mail matter is distributed and dispatched he would realize that he is sacrificing efficiency for a more or less empty honor. By way of illustration, the officials cite the delays in the delivery of mail which penalizes those firms that, by their printed matter, induce correspondents to address mail simply to a street corner. If, as so often happens in a large city, all four corners in a prominent location are occupied by office buildings, each served by a different letter carrier, it may readily happen that mail bearing only a "corner" address will make several trips from the postoffice ere it reaches its destination.

Not by moral suasion alone is the Postoffice Department seeking to fix the boundaries of typographical display on mail matter. Lately there has been a disposition to make hard and fast rules. This is particularly noticeable in the case of address and shipping labels, tags and other "riders" for mail forms. Within the past few weeks the department has initiated, for the first time in its history, a drive against the many

labels and tags that have the return card of the sender printed entirely across the lower portion where the name and address of the addressee should be and where, by the department's version, postal employees are accustomed to look for the indication of destination. Because of numerous recent instances where pieces of mail matter were returned to the senders owing to the dominance and position of the printed names and addresses, the department has instructed postmasters all over the country to confer with mailers and with printers in an effort to secure the adoption of typographical display so arranged that the name and address of the addressee will be more conspicuous than the return card of the sender. The department is not objecting, it will be understood, to printed matter on the mail form, if only it be made clear that it has an advertising function. But with two addresses in immediate proximity, experience has shown that often it is " the return card printed in large bold faced type " which catches the eye of the " touch and go " postal distributor.

Riot of color in printed matter is also getting on Uncle Sam's nerves. To curb what it considers excesses in this direction the department is preparing to enforce more rigidly the provisions of Paragraph 3, Section 470, of the United States Postal Laws and Regulations. The department construes this clause as contemplating that the name and address of an addressee " shall not be obstructed by extraneous matter," and on that count it is going after mail forms which show such a burst of color that the postal worker is partially blinded. It might be added that there is no intent that this limitation shall be made to interfere with the use of watermarks or other features which do not seriously overshadow addresses.

Inclination of the department to put in force definite typographical specifications is further attested by the stipulations recently made by the Second Assistant Postmaster General governing the acceptance of motion picture films in the mails. No package of films is acceptable unless it bears a " caution " label whereby the shipper certifies that the contents are packed as prescribed, and whereby postal employees are cautioned to keep fire and lights away and to sweep up and remove the contents of broken packages. With respect to the label, the department requires that it be a diamond shaped yellow label, each side four inches long, with the wording printed in black letters inside a black line border measuring three and one-half inches on each side.

Adoption within the past few years of certain new features of postal policy has naturally and inevitably pushed the department in the direction of additional specification of the typography of mail forms. One influence to this end is the inauguration of the system for the forwarding or return to sender of second, third and fourth class mail, provided the piece of mail bears the printed promise of the sender to defray the extra charges. A second urge to play specification writer has come with the extension of the " permit " system whereby mailings of a requisite number of identical pieces may be deposited in the mails without stamps affixed and with the payment of postage in cash attested by printed inscriptions embodying in each instance the permit number of the mailer.

The first choice of the department for copy for the pledge to defray cost of forwarding or return of mail other than first class was the line, " Postage for return will be sent on notice after —— days to," followed by the return card of the mailer. Later the department reduced this to the bare line " Return postage guaranteed," appended to whatever copy the mailer may be using indicative of his business, location, etc. " Permit " printings on mail forms that go into the mails without stamps must toe the line of departmental stipulation. The imprint must be placed in the upper right hand corner of the address side of the envelope, wrapper, label or tag. The copy must embody a statement of the amount of postage paid on the piece, the word " Paid," and the name of the postoffice and state where mailed, followed by the permit number which has been assigned to the individual mailer.

With the advent of the year 1922 comes a new kink in the mailing system which will require imprinting of mail forms by a set formula. This is the concession whereby articles of merchandise will henceforth be given transmission at fourth class rates of postage in sealed packages, provided each package be appropriately labeled. The purpose of the innovation is to liberalize the conditions which have heretofore required that parcels at the lower rate of postage be unsealed. Now the demand for the open package is waived, provided the mailer will append printed information regarding the character of the contents, as, for example, " Confectionery," " Food Products," " Hardware," " Wearing Apparel," etc., accompanied by the permission, " Postmaster: This parcel may be opened for postal inspection if necessary." Quantity of contents need not be indicated in the printed matter, although this information can be shown if desired.

Finally, there is in prospect one more postal innovation which will have its sequel in the department's typographical code. This is the project which seeks to arrange for the payment of postage at destination by firms relying on printed salesmanship —" return postage collect " on the replies to the offers of direct mail advertisers. The department is now working out the details of this plan so long desired by printers because so earnestly desired by many of the printers' best customers. It is as good as decided that, if Congress gives the word, the new encouragement for users of reply cards, questionnaires, reply coupons, and the like, will be available only for the large users of printed matter. And each reply form will require special printing, indicating, for example, the time limit on the " free postage " offer.

DO YOU REMEMBER WAY BACK WHEN—

Cuts like this were the only ones we had? This is printed from the original wood block, and is shown through the courtesy of Hugh Brady, former president of Chicago Typographical Union, No. 16, and now with the Smith-McCarthy Typesetting Company, of Chicago. Mr. Brady states that he knows the block is at least fifty years old, how much more he can not tell. It was made for the butcher whose name appears thereon, who was in Brantford, Ontario. The block is in a remarkable state of preservation after years of service.



LIMITED LIABILITY

Among the witnesses called in a trial in a Southern court was an old darky.

" Do you swear that what you tell shall be the truth, the whole truth and nothing but the truth? " intoned the clerk.

" Well, sah," returned the witness, shifting uneasily. " Dis lawyer gemmun kin make it a pow'ful lot easier on hisself an' relieve me of a mighty big strain ef he'll leave out anything about gin an' chickens. 'Ceptin' fo' dose, Ah guess Ah kin stick to de truth."—*The American Legion Weekly.*

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

The Cost of Noise

There is at present a fad for having the print shop all on one floor. Various reasons are given, but the most stress is laid upon the saving of carrying forms and material from floor to floor and the greater ease of superintendence when the shop is right under the manager's eye.

As usual there are two sides to the question, and quite recently we had the privilege of comparing the results of both plans under the same management.

Owing to an unjustifiable increase of rent a certain printer decided to move, but could not get any location where the plant could be placed on one floor as before, so he was compelled to divide it on two floors, the pressroom occupying one floor, and the composing room and bindery the other.

He fully expected all kinds of trouble and loss because of the division, and spoke freely of it to his friends. This induced us to ask him to compare the first three months after the plant was settled in its new quarters with the same three months of the previous year in the old place. He cheerfully did as we requested, hoping to show us that he was right in his pessimism. Here is his report:

" As soon as we were really settled I told the foremen what you wanted and that they were not to use any special effort to improve conditions until the test was over." This, of course, was to make good his claim that the new arrangement would cost more.

" When we completed the first month I found that there had been ten per cent more production in the composing room, though we had the same number of employees. The pressroom foreman reported that he liked the change because there was less visiting from other departments, and the forms came down in better shape because the compositors did not like to go down stairs to fix them."

At the end of the three months he called a meeting of his foremen and asked them how it was that the composing room had been able to turn out more work and the bindery more work than when they were all on one floor, though they had to carry the work from one floor to the other.

The composing room foreman said that he had noted a decidedly improved temper and industry on the part of the compositors, and a large decrease in the number of errors, owing to the quietness of the room. Formerly the noises of the presses had acted as an irritant to the nerves and decidedly reduced the efficiency of the men.

The bindery foreman claimed that the same effect had been noted by him among the girls in his department.

As the crucial test, the cost of production for the two periods was carefully and critically compared, due allowance being made for the difference in wages, and it was found that the actual production cost per dollar of product was five per cent less in the composing room, seven per cent less in the bindery, and, strangest of all, almost five per cent less in the pressroom. This latter, the pressroom foreman said, was due to there being fewer corrections on press than they had ever had in a like period. Opinion was divided as to whether this should be credited to the moving or not.

There had been no change in equipment, and the arrangement of each department was as bad as in the old quarters. This latter is being corrected, as the owner now realizes that quietness and convenience mean real savings which will appear in the profits.

Depreciation and Good Will

" Should good will be included in the inventory of a printing plant, and should it be subject to depreciation as are other inventory items? " asks a Southern reader.

What is good will? One writer describes it as " that intangible something, the result of good business methods, which ties the customer to the house." Another claims that good will is " the accumulated service beyond the mere dollars and cents value of the transactions with customers."

Both are right and both are wrong, for good will is a more personal thing and can seldom be accurately valued in money, because it can never be transferred in its entirety by mere bargain and sale.

An old established concern which has accumulated a large stock of good will can consider it as of value when the business is transferred to a younger generation or to junior members of the firm creating it, in which case it does not depreciate but enhances in value by careful use.

Good will as an article of merchandise has no value and should not appear upon the inventory of a printing business. Having no value it can not depreciate.

Another question asked is " What should I consider as the real value of a plant that has been running eleven years, and what should be written off for depreciation? "

The usual allowance for depreciation of machinery is ten per cent per annum, and any machinery that is eleven years old is probably so out of date as to be almost useless as a money maker through the general improvement of the manufacture and new inventions. After about seven years of use printing machinery is generally so obsolete as to be worth only about twenty-five per cent of its invoice price as second hand material, even if it is in good working condition.

Depreciation on type has proved to be an average of twenty-five per cent of the total investment, though some of the larger sizes may seem to show hardly any wear. The usual custom of buying new type from time to time has the effect of keeping a check on depreciation, and for the purpose of making a quick inventory it is usual to consider the type in a running composing room as worth about fifty per cent of the invoice price taken as a whole. It is worth only old metal price if sold separately.

Figuring fifty per cent of the type and twenty-five per cent of the balance of the plant as the going value would give a rather high valuation for a plant eleven years old, particularly if it is a small one.

In cases like this it must be borne in mind that the growth of non-distribution is making the composing room investment in old type of less value, and is shifting the inventory to the typemaking and composing machines.

Recent inventions in job presses have also rendered the old styles obsolete and of very little value.

The Old Estimate File

Printing is now entering, or perhaps we should say has now entered, a period of "buyers' market," and the shopper is again abroad in the land. This is to be expected because it is the natural condition of business. Those periods when the demand is greater than the supply are phenomenal and can be expected to continue for but a short time. Either additional printers will enter the field and the excess demand be supplied, or it will abate and normal conditions return.

Now that there has been a return to the old conditions, it will prove interesting and instructive to look back and study how to avoid a repetition of the old mistakes.

With this idea in mind we have gone over some old estimate files and gathered the results of conditions before the war. The figures we give are an average from some twenty-five shops varying in size, and the interesting fact is they correspond with those of several other shops for 1921. According to these old files, estimates were made upon business amounting to nearly $600,000, quite a respectable amount in itself, but representing only twenty-two per cent of the total business of these twenty-five plants.

Of this $600,000 of business estimated upon, forty-nine per cent was found to be work which these plants had no possible chance of getting — check ups, jobs which were never placed, duplicate estimates, and jobs that were changed and new estimates made. Nearly half, or forty-four per cent, was really competitive and was lost to other printers on price or for other reasons.

This leaves seven per cent, or $42,000 out of $600,000, which was placed with the printers whose estimate files we had the privilege of examining. As these firms were doing a business of over $1,200,000, the actual orders received through competing estimates were less than four per cent of the total, and in only three cases did they reach six per cent.

Here is the lesson this should teach. The cost of estimating is greater than the profits from the orders so obtained, while the same amount of brains, energy and money spent in real salesmanship will bring far greater returns.

Just get out your estimate file for 1915, and see how it compares with these figures.

Type and Time

Invention has revolutionized the modern methods of working in many businesses, but in none more truly than in the printing trade. If the printer of today could only look back fifty years or so and note the many changes that have taken place he would wonder how the "old fellows" managed to do the good work they did.

The presses of today are the final result of many wonderful inventions, each an improvement on the one immediately preceding, which accounts for the great similarity of the few varieties that now represent the survival of the fittest.

In the composing room we still have the same kind of type, the improvement here being shown in the scientific accuracy of its manufacture and the more artistic character of its faces. Of course, thousands of type faces have come, been acclaimed all that is wonderful, had their day of fashion, and disappeared to give way to better ones, only the very best holding their own for more than a short time.

The typesetting machines came and went, and were superseded by the typemaking machines because of the time saving factor that met the demand for low cost of production.

The type caster, which was for many years the specialized and almost unknown adjunct of the typefoundry, has been popularized and made a part of the ordinary print shop equipment. This has brought about a great reduction in the price of typemaking, until the trade journals are carrying advertisements offering type at less than the cost of distribution.

The one point in the composing room where improvement has been the slowest is in the distribution of used type. Formerly a necessity, because of the cost of type and a lower standard of wages, it has now become a question of "Type or Time," with the preponderance of testimony against the type.

The non-distribution system is gradually gaining recruits and the trade plants are now advertising the material to make it most effective.

It will be as great a change as was the cylinder press, but it will also be as great a profit producer as is the cylinder compared with the old hand press.

When the cost of distribution is more than the cost of new type, distribution is an extravagance which no business can stand and at the same time meet commercial competition. It certainly looks as if that time were here now.

The Last Fifteen Per Cent

Your customers are sure that your prices are at least fifteen per cent too high. You are dubious about adding twenty-five per cent to the total cost, or the estimated cost, in making prices. You, perhaps, are willing to admit that there may be a five per cent possibility of error in your calculations or records, and you think that probably the cost figures are a little too low. You know that some of your competitors are making prices too low for you to see any profit in them.

Let us counsel together:

You admit it would be all right to add five per cent to cover the possible errors in the cost records or estimates, and those small items which are always forgotten. You sometimes "feel it in your bones" that you could make a good living and would be satisfied if you could make a clear ten per cent if the amount of business kept normal.

Now, suppose that your costs upon a certain job are $100 and you add five per cent for those errors and incidentals; that makes $105. "But," you say, "I can not do it that way and then add a profit of twenty-five per cent."

That's so! Let's try it the other way. You have a cost of $100 and add twenty-five per cent, making $125 as the selling price. You bill the goods and give the customer thirty days' credit, which eats up one-half of one per cent, or 62½ cents. He may take sixty days, and there goes another 62½ cents, making $1.25 that you must add to your cost. Your net proceeds of the sale are now $123.75 and not $125. From this you must deduct the cost, $105, which leaves a margin for profit of only $18.75.

This $18.75 is just fifteen per cent of your sale of $125. That last fifteen per cent is your profit. Is it too much?

Had you added only twenty per cent, the bill would have been $120 and the net profit $13.80, which is 11½ per cent net profit.

How many of your jobs are actually priced by adding twenty or twenty-five per cent to the total cost? Is it not a fact that more than one-third have prices given in advance which do not afford even a ten per cent profit?

How about the prices charged by your customers who claim that yours are too high? If they would let you investigate you would find that many of them add thirty-five to fifty per cent to their costs in determining the selling price of their product.

You are entitled to that last fifteen per cent and the profit that it represents. See that you get it. Better lose the order than lose the profit. No one ever succeeded in the printing business or in any other by merely swapping dollars.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Devices for Getting Attention

When you start out to set an advertisement, or to plan one, do you consider *first* what the advertisement must accomplish *first?* You should, by all means. The selling power of an advertisement, which is the only power it can have that's worth a hang, depends to a great extent on its ability to get attention. An advertisement that has magnetic power upon the eyes, that grips the reader ordinarily indifferent to advertisements, that will get more than a passing glance, is the one that will get itself read.

You'll find it interesting and stimulating, just for a little while, to consider illustrations of the several devices, methods or mediums by which the eye is arrested and held, selected from the writer's file of advertisements notable for one reason or another. These particular illustrations are of advertisements that get attention by different ways.

The plain type advertisement has less chance of getting attention, all things being equal, than one which has a decorative border, which in turn is not so likely to catch the eye as one having an illustration, while an advertisement with a black and white illustration doesn't stand as much chance as one wherein the illustration is printed in colors.

However, a plain type advertisement can prove forceful in gaining attention if the designer will keep in mind the handicap he is working under and govern himself accordingly. Of course, we here consider lettering in the light of type, first of all because both are of letters. A snappily worded headline containing interesting information, set forth in type big enough to be seen by the reader who is not actually looking for that particular advertisement, can be almost as compelling as anything else. The appeal is directly to the interest. Unfortunately such headings are not common, generally because the writer of the advertisement has not considered *first* what the advertisement must do *first,* or, if he has, because the typographer neglects to give that interesting headline adequate emphasis in size or arrangement. Fig. 1 is a plain type advertisement that compels attention simply because of the interest provoking quality of the headline, which is emphasized in big lettering well arranged. This advertisement will hold its own in any company.



FIG. 1.

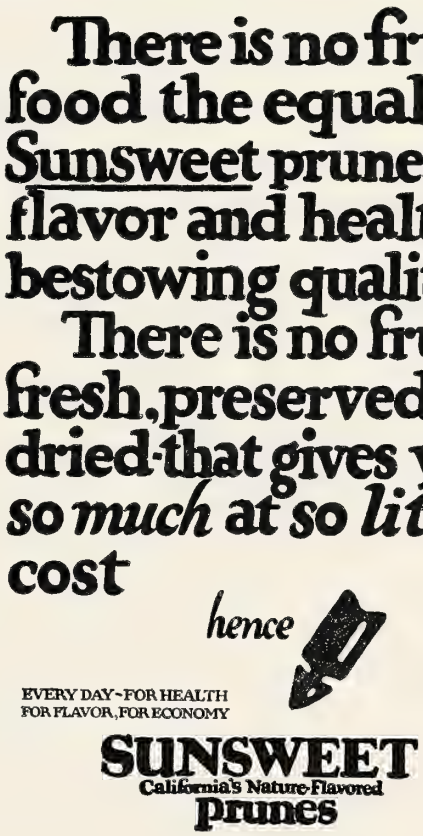


FIG. 2.

Even without such an interest provoking headline it is possible for the plain type, or lettered, advertisement to have strong attention value, as, we believe, Fig. 2 demonstrates, although as reproduced in miniature, alone and not in competition with other advertisements on a newspaper page, much

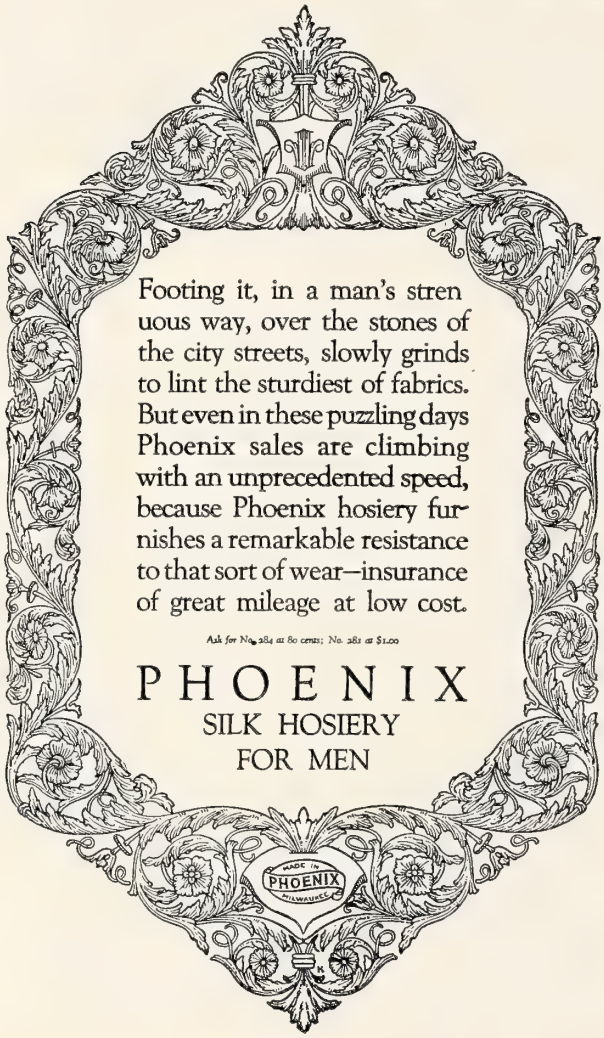


Fig. 3.

must be left to the imagination or taken for granted because we say it's so. The foundation or reason for its attractive force is in its unusual strength — it might be likened to a bombshell — although, in addition, the fact that few advertisements are so treated gives it a certain novelty, or distinction, and that difference of appearance from the average and ordinary has in itself striking interest getting power.

Now let us consider an advertisement in which another of our attention devices is employed, namely, the decorative border. Fig. 3 demonstrates the possibilities of such a border in catching the eye; in this instance the designer has plainly depended upon the border to attract attention, the type being subordinated and held in the body, except for a sort of mildly displayed signature. This Phoenix advertisement is one of a series, all of which were featured by a similarly figured border but of different shape, prepared by Glen Buck, who is notably "strong" for borders. He almost always uses a prominent border; always a good border. While the series in question has been criticized in some quarters from a selling and advertising standpoint, none will say the advertisements did not *insist* upon being looked at. When almost every big advertiser is going in for pictures, the writer, for one, believes the veteran advertiser, Mr. Buck, knows exactly what he is about in making his advertisement different by featuring borders instead of illustrations. The important thing is to get an advertisement read; one method is as good as another if it turns the trick — and, remember, in physical appearance it is the thing that is different, yet attractive, that gets the eye.

In Fig. 4 complete dependence for getting attention is placed upon illustration. The advertisement occupied about three-fourths of a page in the Chicago *Tribune,* yet the type matter, here lettered, is practically nil. What few words there are, "Shoppers are best satisfied at John M. Smyth's," speak volumes; it was worth all it cost that big furniture store to impress that one thought upon the minds of the *Tribune* readers. Attention was the prime essential. In contrast with other advertisements on the same page and on the facing page of the paper, largely, as usual, made up of type, such a display will stand out, aside from the attractive force of a picture as a picture. The odd shaped panel inside it, containing the few vital words, likewise stands out prominently.

Such a dominating illustration as that of Fig. 4 will get attention almost regardless of inherent interest, first because



Fig. 4.

it is big and, second, because it is rather unusual to see an illustration so featuring a newspaper advertisement. Illustrated advertisements in which the picture is not the "whole works" are not so certain to get the eye. Such advertisements are not unusual. In these cases more consideration must be given the interest arousing qualities of the illustration, which, like the heading of the plain type advertisement, must tell an interesting story. Of this type Fig. 5 is an admirable example. In original form it, too, occupied approximately three-fourths of the *Tribune* page. Is not the illustration alluring? Does it not suggest the good old boyhood days, "the days of real sport"— and ma's doughnuts — which we all love to contemplate? Is not the heading also alluring? Human interest appeal, both in word and picture, will always pull strongly.

In referring to the Phoenix advertisement under the head of borders we stated that all units of the campaign were of different shape, although the same decorative motif was followed throughout. Here is another tip, which, while not always to be commanded by the smaller printers and publishers, seems to demand reference in this connection: Most advertisements are rectangular panels; that shape in itself, because common, has little value in attracting the eye. However, when we get away from the usual rectangle and evolve circles, ovals and diamond shapes we create a contrast, the distinction of which grips and generally holds the eye. The Chalmers advertisement, Fig. 6, is an illustration in point. Your eye is immediately focused on the type matter in the circle, the illustration here is second in display force.

The object of all this — and of all these illustrations — is not an attempt to tell you something that we think you do not know. It is mainly to show excellent examples of different devices for catching the eye. It is to freshen your thought, to help you keep in mind the cardinal points on which you can expect to tempt the eye of the greatest number of readers. Too often advertisements, as well as other display forms, are



Fig. 5.

begun without sufficient thought and planning. To start out without a definite idea as to how attention is to be gained — without which, obviously, there can be no results — is the most serious mistake a compositor, an advertising man or an advertiser can make.

PERSONALITY OF TYPE

Type has its personality, just as men and women have theirs. The "dress" of a printed page is a more powerful factor in the selling power of that page than the personal appearance of a salesman in its influence on the customer, because a printed page that repels is dismissed once for all, while a badly dressed salesman may overcome the physical handicap of first impression by force of counterbalancing sales abilities.—*Byron S. Adams, in Impressions.*

CAN YOU SELL YOURSELF?

Frank Farrington's Business Talks — All rights reserved.

You offer yourself for sale. You want somebody to buy your services, your time, your energy, your efforts.

If you have a position now, a pretty good position, you may think you have made the sale and need worry no longer. But if you were operating a store would it be good business to



Fig. 6.

make no effort to hold the trade of the individual already a steady customer? The merchant making no such effort would lose his best customers.

You should work to keep your employer sold on your usefulness so you can hold your position, and also so you can get a larger salary. The probabilities are that the best prospective purchaser of your services is he who has already secured them and knows whether they are satisfactory.

If you can give your present customer satisfaction, making him like your services, you should be able to make your services so valuable he will pay an increasing wage for them.

In order to get more money for your services, you must earn more. You must be worth more before you get it, because an employer is not foolish enough to pay you in advance for what he hopes you are going to do.

Some men reason that because they have held a position for so many months or for so many years they deserve an increase in salary. You and I know that the concern that would increase its employees' salaries for no other reason than that they had been with it for so many moons, would soon find itself losing money on them. If you want to get more money for yourself, you must make more for the boss.

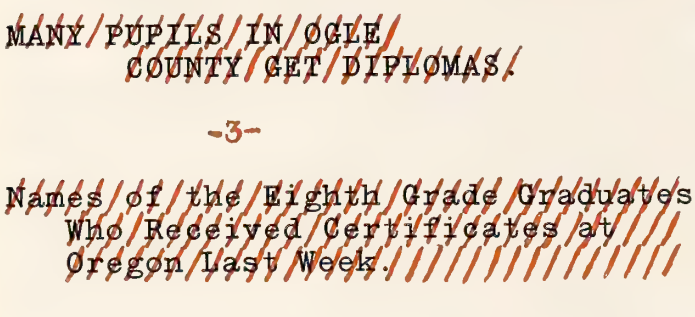
So, selling yourself is a matter of proving your earning power. When you sell yourself to a man the first time, you have to show him, convince him that if he gives you the chance you can earn money for him. In order to sell yourself again and hold your position or get a raise, you must actually earn more money for him.

And that is all there is to selling yourself, just as it is all there is to selling merchandise — just show the other fellow he will profit by buying.

A SIMPLE METHOD OF ARRANGING HEADINGS FOR COUNTRY NEWSPAPERS

BY A. H. RITTENHOUSE

The average country newspaper pays far too little attention to its heads. And yet a neatly displayed head adds immeasurably to the appearance of a newspaper. It is, of course, too much to expect that the country editor can equal the city newspaper in variety of displays, for the city paper has trained



No. 1.— Copy arranged for double head.

specialists who write nothing but heads, and the reporter or special writer never has anything to do with the heading that is carried on his writings.

With the country newspaper, the reporter must possibly be "head man" as well as a lot of other things; but with a little system and a little gray matter there is no reason why the rural paper can not look just as neat as the metropolitan sheet. First of all, each paper must decide what class of heads it wants to carry. In the case of the *Index* we carry three regular headings, the single line, caps and lower case bold, for small articles; the double head, for the more pretentious articles, and the triple or "scare" head for the leaders. It is so arranged that all of these heads are set on the machine except the two lines of display over the "scare" head.

FINDS HARD GOING
UP THE MOUNTAINS

HARVEY SHAWVER AND WIFE ARE TREATED TO LOTS OF SCENERY ON WESTERN TRIP.

Find Mountain Cactus Blooming in Snow Storm and Find the Going Too Cold for Comfort — Once Famous City of Leadville Deserted.

No. 3.— Heading set from copy shown as No. 4.

Possibly the hardest task the average head writer on country papers has to contend with is to fit the head to type. In too many instances this is a matter of guesswork, and endless adjusting must be done by the compositor or operator to conform the written head to the type space. The writer evolved a little plan that makes this hitherto vexatious matter a real snap, and it is very seldom that the operator or compositor needs to monkey with one of our heads.

First of all, we counted over the number of letters that appeared in each section of the heads used on the *Index*. Then we sat down to a typewriter and, using the diagonal character, we made a dummy pattern of each head, using the diagonal character instead of letters.

Then we had the engraving department make zinc etchings, exact size, of course, of these patterns, and the job department printed up slips with these patterns in light red ink, so that the typewriter characters would show a strong contrast. Using these characters as guides for letters and spaces, when we write a head we know exactly whether or not it will fit. If what we have written overruns the characters of the particular section of the head, we know it is no use to send it to the operator, and we adjust the head on paper instead of having it done in the type.

The illustrations show the method, and since we have used it the number of heads requiring adjusting in the composing

MANY PUPILS IN OGLE
COUNTY GET DIPLOMAS

Names of the Eighth Grade Graduates Who Received Certificates at Oregon Last Week.

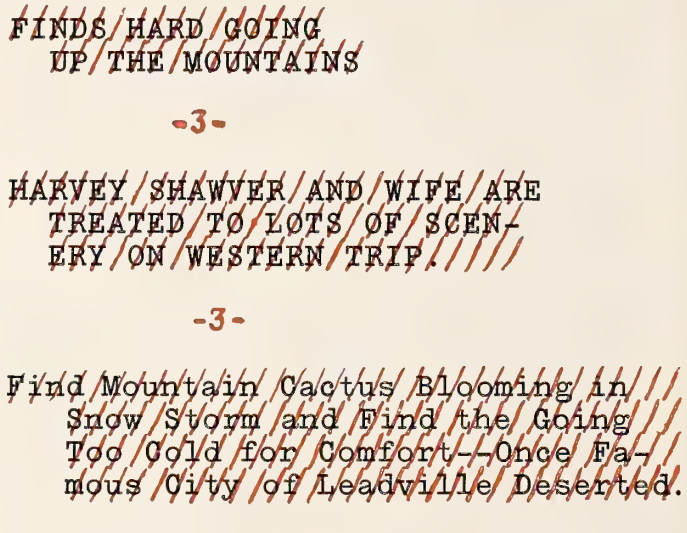
No. 2.— Heading set from copy shown in No. 1.

room have been practically nil. Operators tell us that our heads fit better than in any other office where they have been employed.

SODA FOUNTAIN SIGNS

The paper signs which are pasted over most city soda fountains are too expensive for a small town printer to do for only one store, but a printer in an Eastern town discovered that the printing of them could be made to fill in many odd minutes when jobs were scarce, and they give him a worth while return for his time and labor.

He secured a list of the names of about twenty-five of the sodas and sundaes that are generally sold at fountains, and printed paper signs with them on, the first letter of each word in red, the others in black. He printed enough of each kind



No. 4.— Copy arranged for triple head.

so that he could afford to quote a good price for them in small quantities. After he found he had no trouble in selling to local candy stores he began mailing samples to stores in nearby towns and they were interested also. From time to time the stores want new signs to replace the dirty ones and then they are always adding a new soda or sundae and, of course, want signs for that too. So this printer has been able to build up quite a side line out of this, taking care of his spare time when jobs are not waiting.—*By Russell R. Voorhees.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Investment Figured First

In one state a newspaper survey now being made will determine the amount invested in the so called "country newspaper" and small daily plants of the state. Returns already in show that the figures will be surprisingly high, enough to rate the newspaper publication and printing business as among the first two or three industries of the state. If the same survey were to show the returns in money on such investment, the results would very likely be as disappointing as the investment figures are high. It has been impossible beyond a certain few individual publishers in the country newspaper field to make newspaper owners realize that they have actual money invested in their business on which they are entitled to definite returns in the way of interest or dividends. They will figure insurance and taxes, heat, light, etc., but often where they own their buildings they do not figure their rent and the invested capital. Like the matter of disregarding the unproductive time of the printer whom they employ, disregarding the rent and cash dividend items has led many a publisher to make prices on job printing, subscriptions and advertising which have inevitably led him to ruin or to a mere existence without the things to which his family and he himself are entitled. There is a time at hand now when this failure in an important business essential is going to tell strongly in the game, and there will be a weeding out of the poor financiers, because the field will not yield sufficient returns on the old basis to permit all to exist. One of the first items to be figured in entering or attempting a newspaper and printing business is the item of investment and returns. Disregarding that, the proprietor might better accept a salaried position and let his money work for him in the bank.

Many Ways to Sell Advertising

For this department the editor recently considered a suggested advertisement submitted by a firm in Arkansas, and this also suggests that we should emphasize the need of the study of advertising on the part of newspaper publishers or their representatives who take care of that end of the business. Lately we have read much about preparing copy and submitting it to a prospect as a good means for selling advertising. There is no better way, and the newspaper pursuing that policy will have display advertising when the others have none. But—

There should be variety and interest attached to such a selling campaign, even in small towns and papers. For instance, this Arkansas business man outlines an advertisement flanked on both sides by human interest stuff, as we term it; on the left hand side some trite saying, a few paragraphs of philosophy, joke or josh; in the middle some good display matter concerning the store or business, and on the right another panel of small type giving a business talk on the use and value of a certain article. One article was featured each day, depending on the general advertisement for the store and on the first panel of sayings and jokes to catch the reader's attention and divert it to the article advertised.

Advertising of this kind will certainly add life to the display columns of the paper, and will gain reader attention and interest, if the advertiser persists and studies what brings the best results. This was proved by the results of a newspaper survey made in a small midwest city some months ago, in which readers of the newspaper living in a wide territory but patronizing the same town were asked what advertisements they read most. By a large percentage the replies favored one small advertisement which quoted the daily weather report, and another giving the hog, cattle, grain and other local market figures along with some short jokes and clever sayings.

A very fine advertising contract was reported to us recently by a daily paper which sold the idea of an historical article on some old landmark or institution of the city in each issue, simply stating at the close of each article that the firm had been connected in a business way with the subject of the article during all the years mentioned.

Advertising in local newspapers is being sold nowadays on its merits, and not as a begging proposition or as an appeal for the patriotic support of an institution in a town. That a service such as is available in any local daily or weekly newspaper should be disregarded by any business man is unthinkable now, when everybody is fighting for business. The writing of advertisements is worth studying, and the average business man will see that fact more clearly if object lessons, such as have been suggested above, are submitted to him.

A Question Not to Be Decided

A discussion of the power and influence of the large newspaper as against the smaller hardly seems advisable, as the general public might take up the question and begin discounting both. But such has occurred down in Arizona, where a newspaper in Phoenix is quoted as follows: "Much of the opinion expressed by small newspapers is of no consequence, since it avails nothing and is of no interest whatever unless it is conveyed in ranting objurgation which excites ridicule but does not inspire conviction."

Very ably and in the best of newspaper English the editor of the small *Chandler Arizonan* replies to this thrust, calling attention to the fact that it is from the ranks of these smaller publishers that much of the pretentious talent on large dailies is drawn. Like Dionysius, "scorning the base degrees by which he did ascend," editors of large city papers sometimes scoff at the small town publisher, but let them ever beware of coming out to the small town field or trying to compete in the matter of influence and results with the skilful and diplomatic small town publisher.

President Charles H. Fogg, of the Maine Press Association, in an address before the annual convention of that organization, touched on this point of influence as follows: "Never has there been a time in the history of the newspapers in the

State of Maine when the influence which is being exerted by the papers in the several counties counted for as much as it does today, and there are very few of you gentlemen present today who realize the power to mold public opinion that is within your grasp. During the unofficial meetings of the Press Congress of the World, which I attended, it was discovered that the papers which exerted the most influence in any community were not the 'big' dailies, so called, with the circulations mounting into the thousands that were molding public opinion, but the smaller ones, whose editors were known personally to the great majority of their readers, that were the power in the communities, rather than the huge papers."

Observations

Numerous state and district press association conventions were held during February, and reports are that attendance was good and interest great. At the February sessions officers for the year are usually chosen, and we hope the new ones will meet the present situation in the business, which requires good nerve and plenty of will power and common sense.

Verily, we say to you again, if more machine operators are not started in the business now, you shall pay and pay and pray vainly in the near future. If in the slow days of slump we do not find men for our work, what may we expect when the revival of business comes — as it is coming now? Country shops must be the incubators for new machinist operators if these shops expect to remain in business.

It is estimated, by somebody, that over four and one-half billion dollars in this country is now "salted down" in old socks and tin cans and root cellars because some people do not understand or trust banks. If that is even half true there is a community service to be performed by every newspaper, in restoring confidence or conveying such information as will get that money into circulation. It may be assumed there would be no tight times now if it were in circulation. Just how newspapers in the cities and country can go about restoring this confidence or offering suggestions which will result in digging up the money and replacing it in liquid channels we are not advising. But if each one does a little it may help a great deal. A good imagination might conjure up such stories as would frighten the hoarder into favorable action when nothing else will.

Colorado publishers recently decided unanimously that they should make their organization more effective and keep it working the year around by employing a field secretary to study and work out their problems. Missouri also has a host of up to date publishers who have long realized that they should do the same thing, but natural boundaries and divisions of their state have hitherto prevented it. But now they are going straight to this problem and will have a field secretary on the job, with headquarters somewhere in the central northern part of the state. Where the thing can not be done otherwise, numerous states are using the journalism departments of the state college or university as clearing houses for information, and get good results with less investment, though not always all they would expect if their own organization were directing the work. But the idea has grown splendidly since Iowa created the position of field secretary for the newspapers of the entire state, with the result that many other organizations are now finding the field man idea to be the best promotion proposition.

A good suggestion for keeping account of checking copies of the newspaper sent to advertisers or agencies is contained in a letter from a Minnesota publisher. He encloses a blank ruled up and down, for the names of the months of the year, and across the sheet for the first, second, third, fourth and fifth weeks of each month. This makes squares in which the dates of papers sent to verify advertising inserted can readily be checked. A better way is to have this on the front of a large envelope on which is printed also the name of the advertiser and agency, the name of the product or article advertised and such information about the contract as is needed at a glance. Then use the envelope for advertising copy to be inserted, for holding the contract itself, and for such purposes as will keep all the records for each particular piece of



Attractive and impressive advertisement circular by Albert Schiller, New York city.

business in one place, for easy access. We have suggested before in this department that the surest method for furnishing checking copies of the paper, for either advertisers or agencies, is to take a page of the paper on which such advertisement appears and send only this page to the proper office, under a two cent stamp that will get it to the desk of the proper person without fail. Use a large envelope for sending checking copies, with the words printed in large type: "Proof of Publication of Advertising in The ———," giving the name of the publication and the town or city where published. Publishers using this plan report little trouble and no calls for checking copies when the extra copies are gone.

A discussion of the duties of newspapers in publishing under glaring headlines the reports of crime and sensational news, and the responsibility of publishers in creating such a desire for the sensational that the public demands it, gets about as far as the girl and her lover at the front gate, where they separate after hours of good byes and the demands of nature that they shall rest and sleep. Reformers who think this matter may be regulated might better turn to the average cheap movie theater which is run on the receipts from boys and girls who pay to see more salacious and degrading criminal productions than the worst yellow backed dime novel of forty years ago ever attempted to portray. If the movie is permitted to go on generating criminal stories, the newspapers are not going to stop presenting them.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

Denison Review, Denison, Iowa.— Excellent advertisements are features of your splendid twenty-six page Christmas edition, which is featured also by clean presswork and good makeup.

We are indebted to some good friend in the U. S. Army of Occupation, Coblenz, Germany, for a copy of the Christmas edition of *The Ameroc News.* It is a pictorial edition throughout except, of course, for the advertisements, attractively printed grouped halftones on smooth stock showing the American soldiers at drill, work and play, their officers, their playgrounds, etc. It is a wonderful paper to send back to the home folks.

The Journal and Review, Aiken, South Carolina.— First page makeup is the outstanding feature of your paper, although the print, while not of equal merit, is satisfactory. Advertisements are "light" in the issue sent us, but those few that do appear are weak in display. They are placed for the most part at the tops of pages, which is a poor makeup; they should be in the lower right hand corner.

Houlton Times, Houlton, Maine.— Our compliments on your success in landing first prize for makeup, etc., in the contest conducted by the Maine Editorial Association. Certainly your paper is deserving of the honor. The first page is excellent, and it is with pleasure that we note you follow the pyramid in the arrangement of advertisements on the other pages. Advertisements are especially well handled, and the print is satisfactory, though not up to the standard of the paper. Compared with the print on newspapers in general it is excellent.

S. R. Alger, Oshawa, Ontario.— On the whole the special Christmas edition of the *Telegram* scores high. We confess a dislike for some of the type faces used and regret that you employ so many condensed and extended faces. Types of regular proportions would be much more attractive and would be just as effective as the extended for display, far more effective than the condensed. These features mar the appearance of the well arranged and intelligently dis-


WALTON REPORTER

1921 SETS A RECORD IN NUMBER OF BIRTHS

THE WEEK IN WALTON

Cold December, Much Rain and Warm Summer in 1921

EXPLOSION KILLS THREE

MASONVILLE STORE DESTROYED BY FIRE

POWDER LEFT IN HOLE

U. S. SHOULD PAY FOR GUARDING BRIDGES

WALTON COUPLE ENJOY GOLDEN WEDDING

Dignified yet interesting first page of Walton (N. Y.) *Reporter* illustrating variety in style of headings and their well balanced arrangement.

played advertisements, which, with better harmony, would be decidedly excellent. Some advertisements, particularly the one for Jury & Lovell, are badly crowded and jumbled.

Walton Reporter, Walton, New York.—The first page of your edition of January 7 is made up better than that of any paper we have received for attention this month. It is reproduced. A good first page is not the only strong feature, for the presswork is excellent and the advertisements are quite satisfactory. The arrangement of the advertisements on the various pages, however, is not in keeping with the excellence of the *Reporter* otherwise, generally being arranged along both sides of the pages. If the ads. were arranged in the lower right hand corner according to the pyramid, the inside pages would be as handsome as the first one.

The Mountain Eagle, Jasper, Alabama.—The first page of your January 18 issue is attractive and interesting. The limit in number and size of headlines is employed, but you have gone very little if any beyond the point where the appearance becomes bad because of too great prominence of those features. There is also a good variety in the headings; there are enough different sizes that distinction in appearance is obtained while giving each article display commensurate with its importance. The lines in the italic heading over the smallpox item are too short. In a double column head the lines should be at least three-fourths the width of the two columns; these are little more than half. If the panel were across the bottom of the page instead of across the top the appearance would be better, as it would be, also, if the print were more uniform. Many a page which is attractively made up lacks complete effectiveness because of poor printing.

Mower County News, Austin, Minnesota.— Your January 23 issue is very good. First page make up is interesting, and the print is satisfactory, although some improvement could be made in it. Advertisements are simply and attractively arranged, and display is forceful. In most cases only the very important lines are emphasized and these are brought out big. The fault is the same as exists in many otherwise fine papers: You have too many styles of display


PROCTER & COLLIER

A Record
A Re-dedication
and A Pledge

THE PROCTER & COLLIER CO.
Merchandising • Advertising
Printing
McMillan St. at Reading Rd.
CINCINNATI

Handsome full page advertisement featuring striking illustration of new plant of Procter & Collier Press, of Cincinnati, Ohio.

type and by mixing these in the advertisements inharmonious effects result, while with so many widely different styles of type in use the pages of the paper as a whole give the same effect. As uniformity in display type will make a better looking paper so will the use of a uniform style of border tend in the same direction — and there is no better border made than plain rules.

The Belzoni Banner, Belzoni, Mississippi.— First page makeup is pleasing and interesting, and the print is good, too. The advertisements are only fair. So many type faces and such a wide variety of borders are used that the appearance of the pages on which several advertisements appear is quite displeasing. Individually, the advertisements are generally satisfactory, the exceptions being those in which several styles of type are used. The placing of advertisements is poor; there is no system about the work. On one page they are made up one way, and on another page another way.

Fred W. Clift, Summit, New Jersey.— Your Christmas number of the *Herald* is a dandy. The print is clear and clean, exactly the right amount of ink being carried. With the Ludlow it is an easy matter for you to confine the display of all advertisements to one series of type as, with it, there can be no lack of sorts any more than there can be with your linotype. However, we note that while a bold Caslon is most generally used, Cheltenham and Bodoni are frequently employed in display. This results in a mixing of faces throughout the advertisements which by all means ought to be avoided. Yet the advertisements are quite generally attractive and readable, the main fault aside from the mixing of display faces being crowding and overdisplay.

The Vevay Reveille, Vevay, Indiana.— Our compliments on your Christmas issue, which is very good. Advertisements are well arranged, and the display is strong, not only because the important lines are brought out in big type but because *only* the important lines are emphasized. Too often the mistake is made of endeavoring to give many lines in an advertisement emphasis, the result of which is a medley of lines working against each other, confusing the reader and, in effect, resulting in no display. Advertisements in which the display is confined to Cheltenham Bold are particularly effective. While you employ a variety of display types, we note that you seldom have more than one in an individual advertisement. Only those in which condensed block letter is used for display are bad. We urge, as a means of improving your paper, the pyramiding of the advertisements throughout, which will make an orderly appearance instead of the irregular appearance as now made up. Print is good.

On January 15 the Rochester (N. Y.) *Herald* issued a special edition of 112 pages on the occasion of the opening of the fourteenth annual automobile show. It is one of the handsomest we have seen, featured, first of all, by an attractive specially drawn front page printed in orange, violet and black. The sixteen page section devoted to trucks is likewise started off with a striking title illustration covering the upper half of the page. Throughout there is considerable matter about automobiles, trucks and automobile men, enlivened by numerous portraits and illustrations. Advertisements are well arranged and effectively displayed, some of them being printed in two colors. Print is very good indeed, in fact, the edition as a whole reflects considerable credit upon every department.

The Stamford Mirror-Recorder, Stamford, New York.—To publish such a paper — the three copies sent us are ten, twelve and sixteen pages respectively, and seven column pages at that — in a town of 1,000 people is an achievement which should be an inspiration to hundreds of publishers. The first page is an attractive one. The printing is excellent. The advertisements are well arranged and displayed, but could be improved by several simple methods. one good display face. Then your paper will have an harmonious and attractive appearance. You will save the cost of the type in ever so short a time in the saving of time running from rack to rack, the general practice in a composing room where there are many styles but little of any style. If you have full cases of one style, hunting for sorts is largely done away with.

The Millville Herald, Millville, Pennsylvania.—While presswork is satisfactory, the best feature of your paper is the first page makeup, which is very neat. The headings are good and of sufficient number to make an interesting appearance. We do not like to see uniform news headings at the top of every column, however, as the effect — from the standpoint of appearance at least — is confusing. Then, balance is not so good as when the headings are distributed more widely over the page. The headings at the top of the second and fifth columns should be dropped, say five inches, and in the space at the tops of these columns items with small headlines should be placed. The contrast afforded by the small type alongside the large type of the headings would cause the top heads to stand out better than they do. This arrangement would leave two top headings in the central — the third and fourth — columns alongside,



Two page spread from the Anthony (Kansas) *Republican* that is admirably arranged and forcefully displayed. Unfortunately the compositor was compelled to use two or three condensed letters in the main head, doubtless because of a lack of sorts in the series mainly employed. We regret, too, that the type throughout does not match better, because if it did, the advertisement would have been ideal. However, as handled, it is a decidedly commendable advertisement for a small town paper.

First, too much of the body matter of advertisements has been set on the machine. This is objectionable not because machine type of a certain size is not so good as hand set type of that size, but because apparently you do not have mats for the sizes required for the body of some advertisements and so have set it in caps just to be able to use the machine. The advertisements suffer both in appearance and in legibility because caps in mass are not as pleasing as lower case; they look to be harder to read and they are harder to read. In some advertisements the display is entirely too weak, while in others almost all the copy is displayed in big type. Some of the antiquated styles of block letter wood type faces are very ugly and detract from the appearance of the advertisements and the paper as a whole. Spacing is often too wide between words of display lines. If you used but one style of display type, with italic to match, you would find great improvement in the advertisements.

The Liberty Express, Liberty, Indiana.— Manifestly the editorial department covers the field well, for the paper is excellent in news value. However, the news matter is not played up well enough. The first page is weak in makeup, due largely to the weakness of the displayed top headings. The light face italic is not forceful, nor is it easy to read at a glance, as headings must be read. For the Cheltenham Old Style italic now used substitute one of the standard condensed head letter styles, or extra condensed Cheltenham Bold, and you will find a great improvement in the first page from the standpoints of interest and appearance. Advertisements generally are quite well arranged, and good judgment is exercised in what to display. It is in the *how* that you slip, for the main display of advertisements is almost consistently too weak. The double page spread in your March 25 issue is well laid out, and the display is good, even though in some of the spaces too many points are emphasized. The fault is with the use of so many styles of type. Some of these days you are going to take up the question of new type equipment, and when that time comes we hope that you will cast aside all thoughts of variety and get quantity of which, while not ideal, is better than six alongside. On a seven column page you can begin with a head in the first column, place headings in alternate columns and wind up with one in the last, the seventh, thus preserving a good balance, which is impossible by the same procedure on a six column page. The other pages are not at all in keeping with the first. The advertisements are very poor indeed. The only one of merit is the Chesterfield cigarette display (we are referring to your October 26 issue) printed from a plate furnished by the advertiser. Considerable of the weakness of the advertisements is due to inferior type faces, some of which, particularly the wood letter used in the display of the Enterprise Worsted Mills, is atrocious. The writer set advertisements in the rather bold roman used so frequently in the body of advertisements (for your reference, in the Robbins single column display) more than twenty years ago and we will make a guess the type of that series in your plant has seen that length of service. Unattractive types are not the only faults on the pages bearing advertisements. We note that only three of the more than twenty ads. in the issue have borders. This is all the more regrettable in view of the fact that most of the advertisements are overdisplayed, and with so much display, so little white space and without borders to mark the limits they all run together, as it were, making the effect quite confusing. This is particularly true as regards the last page, where there are no columns or parts of columns of reading matter to break up the effect of solidity. We advocate a clean first page, but with your volume of advertising, which warrants six instead of four "home print" pages, it would be better to have a few advertisements on the first page in order to have more reading matter on the others. Do this: Put a plain rule border around every ad., except perhaps the small single column "cards," have a nice and proportionate margin of white space between border and type of each advertisement, emphasize fewer lines as a general thing and have a good difference in size between display and body. Endeavor, also, to confine the display of each advertisement to a single series of type, and then send us a copy of the *Herald.*

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

EDWARD M. PINCKOF, The Sutton Press, Pittsburgh, Pennsylvania.— Specimens are pleasing and attractive.

TILLER AND TOILER, Larned, Kansas.— Specimens are designed and displayed effectively and in good taste.

GIMBEL & NIEDERLANDER, Cleveland, Ohio.—The work you have sent us samples of is of good quality in all respects.

T. W. LEE, Minneapolis, Minnesota.—The Christmas dinner menu for artists of the Orpheum Circuit is excellent.

JOHN R. GALVON, Chattanooga, Tennessee.— Specimens of office forms for the Target Printing Company, set in Bodoni, are excellent in every way.

R. T. BUCHOLZ, Cleveland, Ohio.—The dance program for the Bridge and Poker Club is excellent. The cover, featured by the emblems of hearts, spades, etc., supplies appropriate and interest arousing decorative elements.

The Littleton Independent, Littleton, Colorado. —The blotter "We have taken the 'ice' out of service" is striking in design. Unfortunately considerable of its potential effectiveness is lost through the fact that ugly and inharmonious types were used.

PAUL J. KERN, Waterloo, Iowa.— On the whole the specimens are excellent. We compliment you particularly on the good presswork and the attractive papers. Too much of the work, however, is set wholly in capitals; also the lines are often too closely spaced.

G. M. GRAHAM, Chicago, Illinois.— Advertisements set in Caslon Old Style for the "Cemetery Handbook" are excellent. Judging from the proofs the book itself must have been very attractive. Your interesting business card is decidedly attractive and pleasing.

L. H. MCNEIL, Fostoria, Ohio.— Blotters for the Gray Printing Company, each illustrating a machine in the plant and describing its use, are excellent both in design and in composition. Colors are in good taste and the halftone illustrations are admirably printed.

S. STICHLER, Brooklyn, New York.—The Kittle envelope and letterhead, set in Goudy Old Style, are attractive. Shape, or contour, would be better, because more graceful, if the line giving the street address were shorter, also if it did not crowd the line above quite so closely.

MARKEN & BIELFELD, Frederick, Maryland.— Like former consignments of specimens, your latest contains many that are interesting and attractive. Your own Christmas greeting card is in excellent taste, and is one of the most attractive of the hundreds we received during the past season.

FULLER & SMITH, Cleveland, Ohio.—"Profits Every Day," the Jap-a-Lac dealer book, is remarkably handsome, first, and remarkably impressive from start to finish. The same applies to all the other pieces, in fact we seldom see as impressive looking advertising, never advertising that is more impressive.

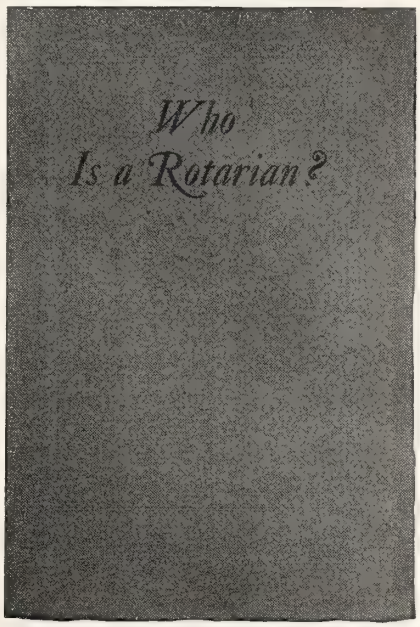
JASON M. ROBERTS, Champaign, Illinois.—If the folder, "Announcing A. Sherman Hoyt," was not one of the best printed sheets on the job then the best must have been remarkable. We call the presswork of the halftone done on the art mat dull coated stock excellent. The typography is a wholly fit companion.

WALTER WALLICK, Wisconsin Rapids, Wisconsin. —"Who is a Rotarian?" is decidedly a handsome souvenir booklet. It reflects great credit upon you as the designer and upon the facilities in talent and equipment of the Tribune Printing Works for the production of high grade printing. As a matter of information which may prove of interest and be suggestive to others of our readers, we will state the booklet was produced to commemorate the visit of members of the local Rotary club to the *Tribune* plant, a copy, imprinted with his name, being presented to each visitor.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.— Excepting the folder for Makk, Tailleur, the specimens sent us are high grade in every respect. The use of large initials within the body of that one form spot the type group disagreeably, the more so since the styles of type used are so decidedly different.

HARRIS-HUNTLEY PRINTING COMPANY, Tacoma, Washington.—Too many caps., particularly Parsons caps., place a heavy burden on the business card for your business, the general arrangement of which is good. The other specimens are in good taste, thoroughly satisfactory considering their different purposes.

ARNOLD PRINTING COMPANY, Jacksonville, Florida.— Our compliments on the remarkably fine work you are doing. The hotel menus are mighty clever, while the booklet, "Distinctividuality," in which are bound several small specimens of high grade printing, demonstrates your ability to turn out work of the finest quality.



Cover of handsome booklet by Walter Wallick, of the Tribune Printing Works, Wisconsin Rapids, Wisconsin. Our reproduction does not show the blind stamped border and Rotary insignia, which with type printed in black on light brown Fabriano cover gives a decided quality effect. The cover extends considerably outside the pages of text. Our review gives some interesting details regarding this book.

FOX VALLEY PRINTING COMPANY, Aurora, Illinois.—The booklet, "Announcement," introducing the executives of your plant, is beautiful. Caslon typography printed perfectly on fine white paper, with liberal margins, represents a quality combination all the way through. Pages such as those of this booklet are a delight to the eye.

JOHN J. WILDI, Columbus, Ohio.— Specimens are excellent, as usual. We do not like the break in the text of the motto, "Next to Loafing the Hardest Thing is Work," caused by the ornaments. This practice is permissible when the space is not large and when the ornaments are inserted between sentences and not in the midst of a sentence.

S. WILLENS & Co., Philadelphia, Pennsylvania. —The advertisement for H. O. Wilbur & Sons, set throughout in Goudy Old Style, is beautiful. The clean, light tone makes it very impressive indeed and we'll wager it will hold its own among advertisements ever so much blacker and larger, just on the strength of its beauty and inviting appearance.

MERLE B. ROSE, LaFayette, Indiana.—The booklet for the Painters' Brotherhood is a good one, typography, particularly, being in excellent taste. We do not like the fact that the cover is printed the narrow way of the page and the text the wide way. The front margins of the text are a little too narrow or the page is too shallow. Presswork is excellent.

THE ILLINI PUBLISHING COMPANY, Champaign, Illinois.—There are too many points of interest in the complex cover design of *The Advertiser*. The body of the magazine, including the advertisements, is attractively arranged and set. While the presswork is good, the type matter appearing decidedly neat and clean, the halftones are too pale and therefore lack "pep."

BOYS' VOCATIONAL SCHOOL, Newark, New Jersey.—The Christmas edition of *The Worker* is a handsome one, the cover being particularly attractive. The only change that would improve this issue would be a change of type face, as the one in use is not so attractive as many that are available. Arrangement and composition could scarcely be improved upon.

HALL-GUTSTADT COMPANY, San Francisco, California.—The folder, "Correct Packaging," is excellent, the arrangement being unusual and impressive. Colors are in excellent taste and presswork is excellent. The main display lines of the title on the Nash-LaFayette folder are too low, in fact the type of all the pages could be placed higher to good advantage.

RUDOLPH SMITH, Shakopee, Minnesota.— Jobwork specimens are neat and attractive, in every sense fit for the purpose. Except for the mixing of faces, the advertisements are excellent, too, being particularly well arranged and displayed, although, unfortunately, not as well printed as we should like to see them. That, of course, affects their appearance adversely.

RICKARD & Co., New York city.—*The Illustrated Anchor Post*, house-organ of the Anchor Iron Post Works, is a handsome and interesting one. The printers, the Read Printing Company, as well as the artist, Frank Hazel of the Wadsworth Company, and engravers, Sterling Engraving Company, are deserving of praise for the painstaking efforts apparent in the finished product.

H. P. HORNBY, Uvalde, Texas.—The letterhead for Sharp & Campbell, while neat in general effect, is not of good proportion for a letterhead design. It is too deep and not only takes up too much space on the sheet but makes the margins around the top displeasing. A smaller ornament should have been used. The corner card for the envelope of The Hornby Press is out of balance, the big line across the bottom taking all the attention from the name, etc., in the upper left hand corner. The ornament is illustrative and on that account and because it is not symmetrical it does not work well with type. The fact, too, that the last line of the group in the corner is so long overbalances that section.

KNOFF PRINTING COMPANY, Seattle, Washington. —Your letterhead is a beauty, while the letterhead for the Moore Indoor Circus is striking as can be and not at all cheap looking as most theatrical letterheads are. The "process" embossing is well done, a fact that is also somewhat unusual.

C. M. ROYAL, New York city.— All the specimens are good. We admire particularly the blotter, "Autumn," printed from an interesting design in brown and green. Spacing between words is too wide, in the last two lines of the body particularly. The blotter, "Printing That Satisfies," is likewise attractive, the colors, deep blue and a light blue tint on gray stock, being decidedly pleasing.

GEORGE EDWARD HARCOURT, Detroit, Michigan. — We agree that the Christmas greeting card for A. L. Buzzell is an attractive one, in fact one of the most attractive cards we received this year. Furthermore, it is a refreshing change from the conventional greeting. We like it better when the illustration is printed in just one color, as the effect is cheapened where you have painted in red. A assume from the excellence of display and arrangement, are the best available. The same arrangement and display followed in the use of some of our up to date and excellent romans like Cloister, Kennerley and Goudy Old Style or the old, but always good, Caslon would be excellent.

wood, then a discussion followed, during which linoleum was suggested. Two kinds of linoleum were secured and proofs taken from them on a proof press. The effect obtained from the smooth linoleum was a solid, while the cork linoleum produced a stippled effect (see reproduction). The stipple effect seemed more pleasing so it was used. In order to print the eyes we bored two holes in the block and inserted plugs, which had been turned in our wood pattern shop. The cut was trimmed to the shape of an owl by students of the pattern shop, using a band saw. We afterwards made a cutting die with rule and after printing cut the stock to shape on a 10 by 15 inch job press against a piece

PHONE ELIOT 4448 QUALITY - SERVICE - COURTESY

Knoff Printing Company

"Seattle Pioneer Printers Since 1883"

PRINTING :: ENGRAVING :: BINDING

WESTLAKE AND REPUBLICAN

SEATTLE

Attractive letterhead of progressive firm in Seattle, Washington.

THE MASONIC HOME AND SCHOOL OF TEXAS, Fort Worth, Texas.—"The Square and Compasses" is an admirable folder. The quaint illustration harmonizes admirably with the Caslon typography, the antique paper and the colors used. There is, however, too much space around the initial on page four, and the type and illustration on the first page are placed slightly too low in the border.

GEORGE W. KING & SON, Worcester, Massachusetts.— Specimens are excellent. The large wall hanger, "We Cure These Troubles," is strong in attention value and is also easy to read, as it should be. Smaller specimens are in excellent taste, the announcements for the Pierce-Arrow's local distributor reflecting the character of that quality automobile. Presswork is excellent on all the specimens submitted.

THE VAN TRUMP COMPANY, Rochester, Indiana. —Every one of the many specimens in the collection you have sent us is first class, far above average in fact. When we find a printer who will put good paper and good workmanship into a hog sale catalogue we know right away he's a good printer. You're such a printer and we do not wonder that you produce work for big customers located in large cities, often many miles from Rochester.

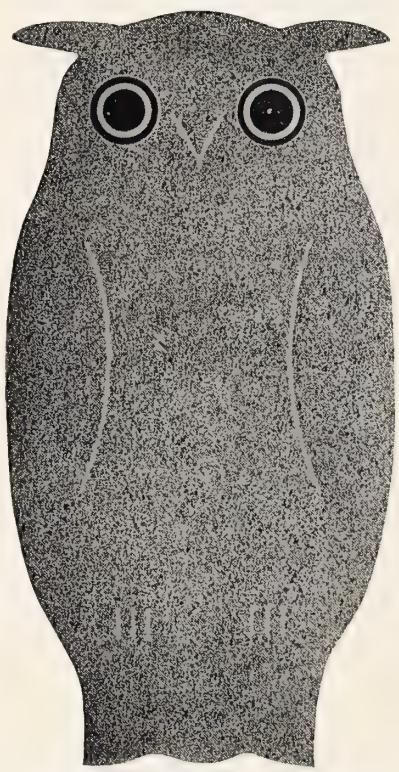
THE JACKSON PRESS, London, England.—The menu-program for the dinner given in support of Queen Mary's Hospital for the East End is a handsome one. It is altogether a different product from what one would expect, considering the fact that copy was provided piecemeal and that delivery was required in a rush. The compositor did not work from case to stick, designing as he went along, but followed a thought out plan.

Twin Village Press, Depew, New York.— Stationery specimens, all of which are printed in two blues on blue, from Parsons type, are interesting. On the letterhead particularly, and on the business card to a lesser degree, the main type group is too low. The use of an initial block printed in tint where "My dear Sir" is typed in the letter is indeed a new idea and not at all without merit, although, as you state, the initial used on this letterhead is too large.

ED. F. COX, Supply, Oklahoma.— Both letterhead and envelope are pleasing. On the letterhead, however, and for the address line on the envelope we would prefer to see italic lower case in place of italic capitals. Also, we do not think it looks well to put colons between words of a short line such as this address line in order to square it out to the measure of a longer line above. Being lighter they do not match up with the letters, hence do not achieve the desired result.

WILLIAM H. BUIST, Odebolt, Iowa.—The specimens you have sent us are of a very good grade. The fact that they are not better is due almost entirely to the type faces employed, which, we spot of red in the fireplace, however, would be a good addition to the one on which the illustration is printed only in green.

ROCHESTER SHOP SCHOOL, Rochester, New York. — Our compliments on the ingenious menus of the hallowe'en party. The folder was a cutout in the form of an owl and the front, or first page, printed in such way as to give a most effective representation of that wise old bird. Let us, readers, hear Mr. Charles S. Newman, our contributor, tell in his own way how it was produced: "After the design was decided upon the question of how to print it was taken up. At first we were going to print from



Front page of cutout folder printed from a linoleum block by students of Rochester (N. Y.) Shop School. Program and menu of the hallowe'en party were printed on the second and third pages respectively. To learn how the job was handled, read review on this page.

of sheet iron." That's ingenuity, readers, and an idea that may help you some time. Other specimens are attractive and well printed.

HANSEN-CARTER COMPANY, Stockton, California. — We can not help you; the work is of the finest quality. The blotters are refined in design, which is quite unusual, but have a strong punch just the same on account of refinement of design and because the white space makes the relatively small display lines stand out. Your business card is a reflection of the same quality of refinement. The small, neat display, printed upon a fine grade of deckled edge stock, fairly exudes quality. Colors are well chosen and the printing is invariably good.

SUN PUBLISHING COMPANY, Vancouver, British Columbia.—"A Trip Through a Modern Printing Plant" is handsomely done. The cover is both striking and pleasing. The halftone illustrations of various machines and of sections of the plant, beneath which the text explains the various steps a job goes through, which the pictures illustrate, are printed perfectly. The impression upon any one looking through this book would be that here is a printer capable of doing the finest work in the best possible way, hence the book will fulfill its mission.

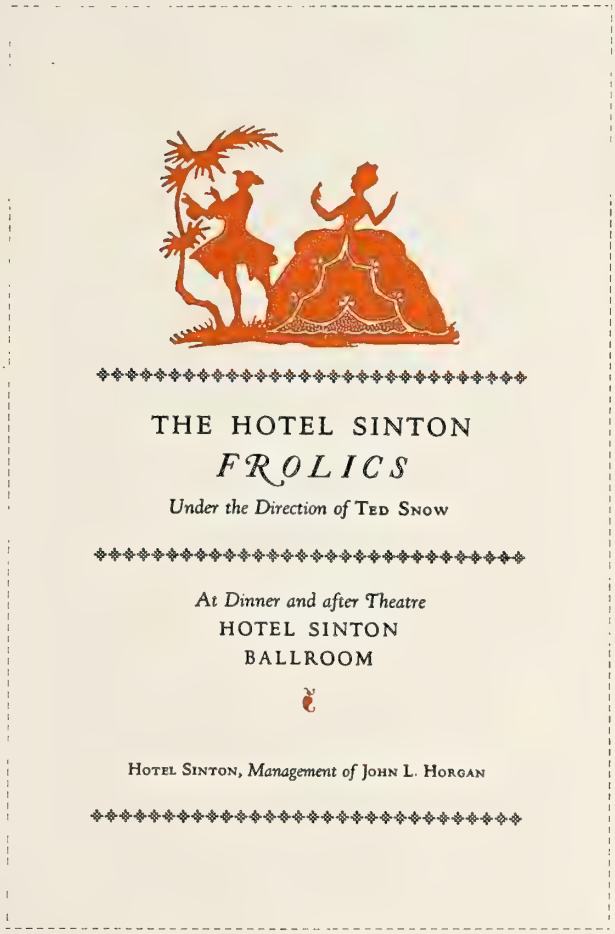
JOSEPH JEANGERARD, The Printing Studio, Evanston, Illinois.—The work is excellent, maintaining admirably the fine standards of Mr. Udell and the Studio. The beauty of the Cloister type face is shown to excellent advantage by your skilful handling of it. Seldom is a little paper like *Wilmette Announcements* handled with the care evident in its production. Printers, as a rule, do not put forth the effort on this class of work that they do on job printing, but the evidence of a real craftsman is his desire to make everything he does good.

THE BEGGS BROTHERS COMPANY, Confluence, Pennsylvania.—We are quite impressed with your letterhead. The Caslon Bold type face is not an ideal one for letterhead typography, and handled in the conventional manner on white paper the result would seldom be satisfactory on that work. However, the good design of your heading as printed in deep blue and orange on medium gray paper makes a very fine appearance and is decidedly impressive. The effect, while striking, is also soft and pleasing. The other specimens are of like quality, that is excellent.

S. D. WARREN COMPANY, Boston, Massachusetts. —The parcel of specimens, complete pieces of direct advertising done on your quality papers, is decidedly interesting. We are particularly impressed with the booklet of views along the Rock River of Illinois, printed on Cameo Plate dull coated enamel by the Rogers Printing Company, of Dixon, Illinois. It is one of the handsomest examples of presswork we have seen on that fine paper. Printed in brown, the softness of tone gives to the excellent landscapes an effect that is quite photographic. The

specimen certainly expresses the admirable qualities of Cameo. As we have stated before, we consider you are not only effectively advertising your products but are doing a real service to printers in providing them with samples of actual run of press-work on your different brands of paper. They demonstrate exactly what can be accomplished and halftones is excellent, and the portraits are decidedly interesting, the character studies of the old men being particularly so.

ARROW PRINTING COMPANY, Rochester, New York.—The book entitled "The Norristone Studio" is a remarkably fine piece of work. The presswork is exquisite, notwithstanding the fact that the face used on the heading for the Peoples State Bank, are displeasing and on that account those specimens are unattractive. Where the designs are confined to the light face block letter the effect is pleasing on account of good harmony, but even those specimens would be more attractive if some good roman such as Caslon, Cloister or Goudy had been



Title of program designed by Louis A. Braverman, of the Procter & Collier Press, Cincinnati, Ohio, by whom it was printed. The treatment is unique, and printed in deep orange and black on buff colored stock the effect was decidedly pleasing as well.



Handsome calendar blotter of the Pinkham Press, Boston, Massachusetts. Printing was in light brown, black and deep gray, but the effect of four colors is given by the light brown against the black backgrounds in "bled" border and margin of oval, which makes the brown there appear darker.

leave no opportunity for the careless pressman to "pass the buck" to the paper when he slips up on a job.

PROCTER & COLLIER PRESS, Cincinnati, Ohio.—We are reproducing the cover and inside two pages of the program for the Hotel Sinton Frolics because the typographic treatment is wholly unusual, interesting and characterful. It "gets away" from the beaten path, and with a strong punch.

ERNEST E. OLSON, Asbury Park, New Jersey.—Outside the fact that the type face used for the word Menu is atrocious, the menu folder for the banquet tendered the high school football squad is very good. The card for the Benton-Rodgers Electric Company would be better if the type group were moved slightly to the right in order to effect a better balance with the ornament in the upper left hand corner of the border. The colors are in excellent taste. Avoid the use of capitals for large masses of matter, as they are not so inviting to the eye nor so easy to read as lower case.

SERVICE PRINTING COMPANY, Atlanta, Georgia.—Our sincere compliments are extended upon the production of your calendar prospectus. We doubt very much whether many will use it as a calendar because the calendar blocks are subordinated to other publicity matter and as there is no provision for tearing off the cover in the first place and, later, the pages to bring the current month's calendar in front. The book, however, is a sample of your product and a good one. Presswork on the halftones are of photographs of bird baths, garden benches, pedestals, etc., made of Norristone concrete. Such subjects are difficult to get good effects from, because the surface is flat and there is little contrast as in the case of monuments. The illustrations are set off against black backgrounds, which helps a great deal. Dull coated sepia stock is used for the body of the catalogue, which was printed in a rich deep brown ink.

E. F. WATERS, Reesville, Wisconsin.—The specimens are well arranged and displayed. Some of the type faces, notably that used for the main line of the Hotel Franklin letterhead and the text letter



Interesting business card treatment by one of the clever type artists of Johnck, Beran & Kibbee, of 'Frisco.

employed. In one color designs attractiveness is determined by the attractiveness of the types in use.

THE BARTON PRESS, Farmington, Maine.—Your letterhead, set in Caslon and printed with a red line border, is very attractive. The panel design, set mainly in Cheltenham Medium, is not of the same class. It is crowded, displeasing to the eye and difficult to comprehend on account of the fact that much of it is set in capitals. The letterhead for Hill and Dale Farm is crowded and jumbled together and altogether uninviting to the eye. The letterhead for the Franklin County Agricultural Society, while more satisfactory, would be better if the line that is set in italic capitals were set in italic lower case, capitals, of course, beginning the words. The use of whole lines of italic capitals is not to be recommended.

M. D. REDFIELD, Tacoma, Washington. Your work is neat and attractive and quite generally has a "sparkle," the result of effective display. One or two of the specimens feature ornament too much, the Columbus Day Announcement for the Clearing House Association being an example in point. The date line in the Thanksgiving Day announcement for the same organization is too weak as printed in orange on the brown stock. The arrangement is quite striking, due largely to effective and unusual whiting out. Interest is aroused and maintained by good out of center arrangements such as this. Process embossing where employed is well done, and you are fortunate in having a very good selection of type faces to work with.



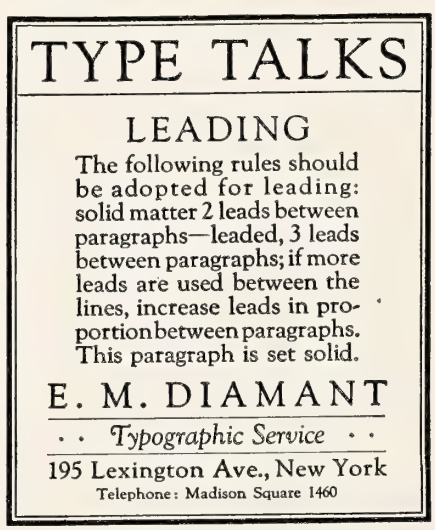
The original of the above page, on which the parrots were printed in full color, and set off against the refined Caslon type treatment, was a delight to the eye, the beauty of which is barely suggested by our reproduction. D. W. Paterson Company, of Melbourne, Australia, the printers, are deserving of praise for the excellence of the work in all respects.

JOHNCK, BERAN & KIBBEE, San Francisco, California.— Fine paper, fine typography and fine presswork make fine printing. You have a clever way of putting the three together and so your customers get still more for their money. The circular, "Mr. Printer," arranged by Mr. Johnck and done for the Zellerbach Paper Company, is wholly out of the ordinary. It scores particularly high in attention and interest value.

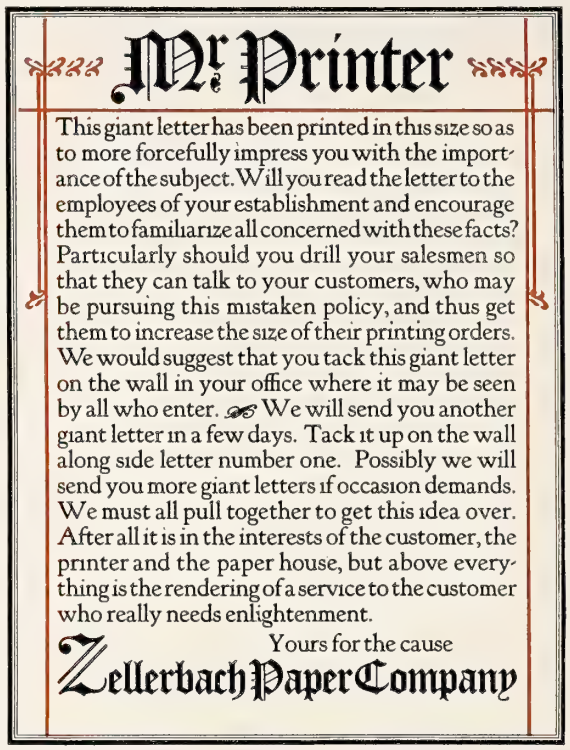
HOWARD F. ACKER, Springfield, Massachusetts.— Our compliments on your letterhead, not so much on the design — which, however, is attractive — as upon the slogan carried at the top, which reads, "We like Springfield, we believe in her ideals and we are mightily proud of her municipal group." This slogan, as you state, has reference to the watermark in the sheet, the original of which is one of the city's municipal buildings. The Typothetæ emblem is also emphasized in the design. We agree with you, as you have written: "You will note there is no direct advertising appeal in the letterhead itself, but we believe that by boosting our association and our town we will eventually be boosting ourselves." That, readers, is "good stuff."

BARTON, DURSTINE & OSBORN, New York city.— Of course the specimens you have sent us are the finest possible; they couldn't be otherwise when produced for and under the supervision of Barton, Durstine & Osborn. The Christmas greeting folder, featured by facsimile signatures of the entire organization — and it is *some* organization — is interesting, decidedly so. We can just imagine the spirit of comradeship prevailing in your agency. "Unknown" is a handsome booklet, combining the rare quality of elegance with simplicity, the result of tasteful typography on beautiful paper. The various advertisements are also of the best quality. We thank you for the specimens, also for the compliment which your sending them "for criticism" implies.

MARSHALL PRINTING COMPANY, Marshalltown, Iowa.—"The Truth About Grinnell College" is a handsome booklet. Typography of the text, set in a face that we do not wholly admire when we consider the individual characters, is attractive as a result of the strict harmony prevailing and the supreme legibility due to the type itself and the manner of its arrangement. The cover, heavy dull coated, is also pleasing, in fact the use of good paper is in a large way responsible for the effectiveness of the booklet. The cover design, featuring the title in large lettering in the upper left hand corner and a halftone illustration of one of the buildings inside a shapely panel in the lower right hand corner, is striking yet refined. Presswork throughout is very good, although we think a trifle more ink would have helped the halftones, though possibly not the type, which appears neat and clean.



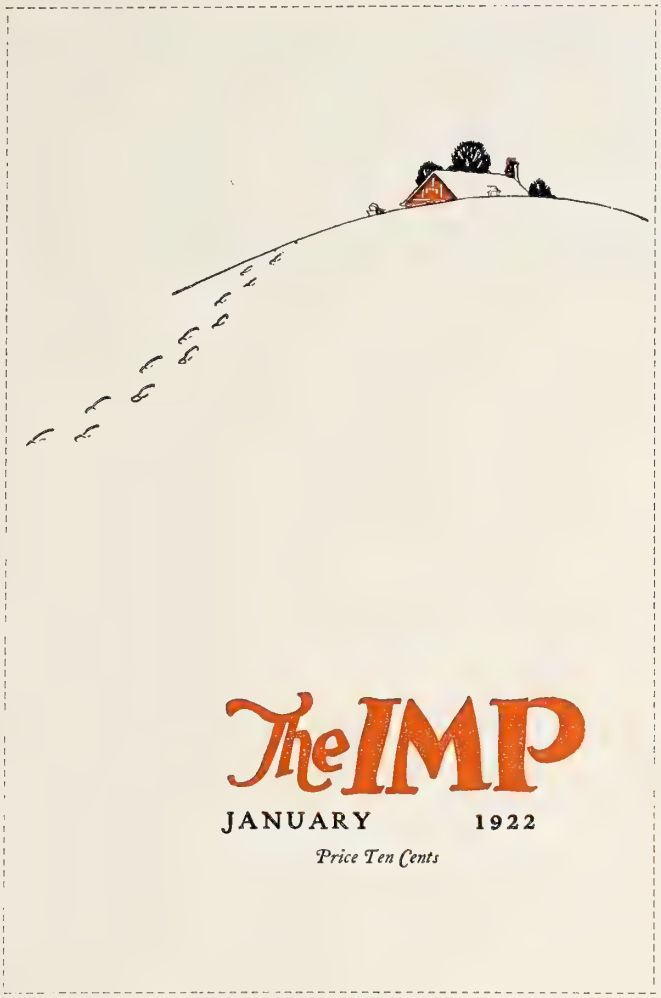
Advertisement published in advertising journal by E. M. Diamant, New York typographer, and later reproduced with many others of the series in an attractive booklet entitled "Type Talks," which is reviewed in this issue. Each of the advertisements featured a different style of type and contained information on terms, etc., pertaining to printing, a knowledge of which is helpful to advertising men.



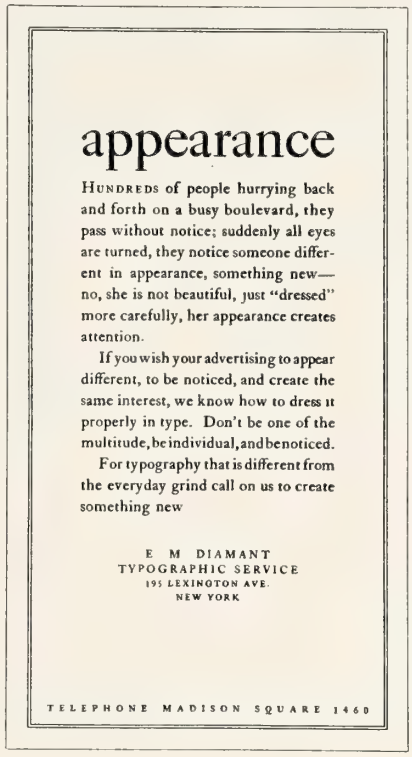
John C. Johnck, of Johnck, Beran & Kibbee, San Francisco, conceived and executed the above unique circular, on the original of which the items here printed in orange were in a light, soft blue.

D. W. PATERSON COMPANY, LTD., Melbourne, Australia.—The work is very fine indeed, qualified to stand alongside the best letterpress work that is produced anywhere on the globe. The various stationery forms have a close relationship in appearance, which, we think, is an excellent idea; they multiply the impressions made upon the minds of your customers. If the desk diary you have in preparation measures up to the high standard of the cover sent us it will be an excellent piece of work. The illustration of the parrots in full regalia make it striking; print is perfect and the typography in connection is arranged with rare skill. Booklets for advertising your business are excellent. We are frank when we say Australian printers as a rule are a step behind, particularly in design and typography, but your firm is an exception and a step ahead.

WILBUR F. TUCKER, Manchester, Massachusetts. —The special number of the *Breeze*, entitled "North Shore Homes," is excellent. The many fine halftone illustrations appearing therein are faultlessly printed, while the page layouts are very good indeed. There is room for great improvement on the regular issue, particularly on the advertisements. Too many type faces are employed, especially in view of the fact that the magazine format of the paper suggests something more than an ordinary newspaper. Several faces altogether different in design are often found in the same advertisement. Too many lines are set in capitals. An occasional line in caps. represents good emphasis, but too many capitals defeat that purpose by eliminating the contrast occasional use affords. Besides, capitals are hard to read and look uninviting to the reader. Most of the advertisements appear badly crowded. We suggest that you determine on one style of display type as your standard, and use it consistently. One style of border would also help give the *Breeze* the quality look its format suggests. On a small page where few advertisements appear the value of contrasting type faces is nil and, besides, there is no contrast when too many distinctions are in view, such as is the case when a great variety of types are employed. Real telling contrast comes from the use of one strikingly different thing among many similar things. Get that idea firmly in mind and work according to it.



"————— is part of the picture." If you don't believe this slogan take another squint at this interesting cover of the Hugh Stephens Printing Company's new house-organ, on the original of which the "paper," the missing link in our first sentence, is given a chance to show how nice it is, too.



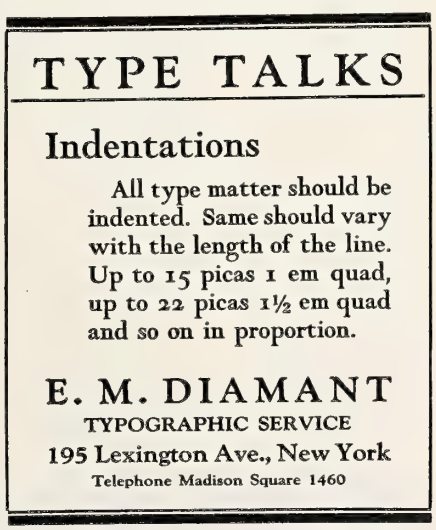
Here's another one who believes in the beauty of good paper, who uses it and doesn't believe in letting type smother its beauty. Fine white (ribbed) paper with deckled edges and a clean looking, readable form like this are feathers in the cap of E. M. Diamant.

BEN W. DAVIS, Montgomery, Alabama.—The success enjoyed in building your plant from such a small beginning in so short a time is phenomenal. The fact that you have never lost a customer is doubtless largely responsible for that success. We would give the figures of your growth, but are afraid they would tempt some one less able to think he could do as well. For plain and simple work, the only claim you make for it, the specimens are thoroughly satisfactory, that is, most of them are. The titles for the several restaurant menus are displeasing because of the mixing of faces that do not harmonize. This bad effect is accentuated on the one for the Metropolitan, which is printed on lavender stock, by the crowding of large sizes.

FRANK C. DAWSON, Reno, Nevada.—Bet a cooky you have a copy of the book, "Beran; His Work." Some of the specimens show the influence of Beran's old style or are a decidedly unusual coincidence. However, the work is almost wholly good, some of it being of an altogether different style from the striking and ornate work of that gentleman who, a number of years ago, influenced the work of the writer, too. The only fault that we consider worthy of mention is the use in some specimens of capitals for large blocks of body matter. Capitals in mass look to be, and are, hard to read. Their use should be confined to a few display lines for the sake of the emphasis they afford against the bulk of a design set in lower case. Presswork is very good indeed.

WEAVER PRINTING COMPANY, Tulsa, Oklahoma. —Our compliments are extended you on the attractive and interesting booklet for Akdar Temple. The cover is unusually attractive and has just the right atmosphere. Presswork is excellent, and such faults as exist — and they are minor — are found in the typography. Parsons capitals alone look very bad, as some of them are like the lower case letters, simply being larger, and the suggestion of their being mixed in a word is given. This applies to the title lines beneath the portrait of Mr. McFann. The page, "Officers of the Temple," is not pleasing, due to the crowding together of so many lines set in capitals. Lower case for the names, capitals for the titles, and more white space would make a great improvement here.

E. M. DIAMANT, New York city.—"Type Talks" is a wonderfully interesting booklet, gotten up in a most unusual and attractive manner. Each page is made up of a similar display, advertisement style, and shows some one type face in your equipment. In the body of these miniature advertisements good pointers are given on type that should prove helpful to advertisers. The folder, "Creation," is attractive as set in the beautiful Caslon 471 and is given character by starting the word of the title in lower case instead of the conventional capital, a practice which we can not recommend for general use but which can be employed on occasions with good effect. Certainly these specimens are a recommendation of your ability to handle high grade advertising composition.


TYPE TALKS

Indentations

All type matter should be indented. Same should vary with the length of the line. Up to 15 picas 1 em quad, up to 22 picas 1½ em quad and so on in proportion.

E. M. DIAMANT
TYPOGRAPHIC SERVICE
195 Lexington Ave., New York
Telephone Madison Square 1460

Another of the many interesting little advertisements reproduced in Mr. Diamant's interesting booklet, "Type Talks."

THE ABBOTT PRESS, San Francisco, California. —Your folder, "No Matter What Type of Man You Are, You'll Like Cooper," is a handsome one. The "Cooper" referred to is not Mr. Cooper but the new type face "Cooper." The title, you will agree, is catchy, and has considerable advertising merit. On the next opening we find "This is COOPER, a New Type, Open, Frank and Unafraid," then, in the text, a little talk on the attractive series designed for Barnhart Brothers & Spindler, by Oswald Cooper, of Bertsch & Cooper, Chicago, who is one of the leading letter artists of the world. On the inside "spread" we find the head "Dress up your sales talks with Cooper" over a little more text, and then several specimens showing the series in actual use. The folder is printed on light yellow brown cover stock, smooth, with a laid effect (we think it is Bannockburn), black being used for the type matter and a deep red brown for the border. The effect is pleasing, the stock and colors fitting in admirably with the type face, which in tone value is about like Bookman, that is, medium strong. It is one of the most attractive printers' mailing pieces advertising a type face we have ever seen. We believe that with the constantly increasing interest of advertisers in type this form of publicity should prove decidedly resultful for the printer.

HOLIDAY GREETINGS RECEIVED

Requirements of space in our February issue made it impossible for us to include the complete list of those from whom holiday greetings were received. Hence we acknowledge greetings from the following, to whom our thanks and appreciation are extended:

The Page Printerie, Grand Forks, N. D.; Harry J. Keim, Meadville, Pa.; *The Clay County Sun,* Clay Center, Neb.; *The Williamsport News,* Williamsport, Ohio; The Arrow Printing Company, Rochester, N.Y.; *The Greenfield Vedette,* Greenfield, Mo.; Carthage Printing Company, Carthage, Mo.; The R. & H. Press, Okemah, Okla; Robert E. Ramsay, New York; W. C. Gempel, Adrian, Mich.; *The Industrial Digest,* New York; Van R. Pavey, New York; The Muralo Company, New Brighton, N. Y.; Miller & Hancock, Cincinnati, Ohio; Fred T. Singleton, New York; The Biggerses, Houston, Tex.; McKinley High School, Canton, Ohio; *The Taylor County Herald,* Perry, Fla.; Bradford Printing Company, Bradford, Pa.; Mitchell Printing Company, Raleigh, N. C.; Mr. and Mrs. C. Raymond Beran, San Francisco, Cal.; Royal Electrotype Company, Philadelphia, Pa.; The Times Mirror Printing & Binding House, Los Angeles, Cal.; New Method Engraving Company, San Francisco, Cal.; The Progressive Press; Arvilla and Arthur Cole, West Brattleboro, Vt.; Bundscho, Chicago; George D. Smith, Newark, N. J.; Fred Haigh, Toledo, Ohio; Edward L. Webster, Sudbury, Ont.; Clark Sprague Printing Company, St. Louis, Mo.; Modern Die & Plate Press Manufacturing Company, Belleville, Ill.; Walter Tews, Chicago; Ted Seideman, Albany, N. Y.; Charles Eneu Johnson & Co., Philadelphia, Pa.; The Printery, Black Mountain, N. C.; The Biggar Printing Company; Will Ransom, Chicago; Edmond A. Hunt, Chicago; Kaufman & Fabry Company, Chicago; E. F. Hamm, Chicago; Charles W. Hodson, Hutchinson, Kan.; Mr. and Mrs. Harlo R. Grant, Chicago; C. P. Evans, Chicago; Samuel A. Bartels, Chicago; Frank W. Wardwell, New York; Mr. and Mrs. O. H. Wise, Cleveland, Ohio; Frank D. Fryer, Field Secretary, International Association of Electrotypers, New York; The Du Bois Press, Rochester, N. Y.; The Lambert Studios, Boston, Mass.; Gustave Evald Hult, New York; James H. Buswell, Kalamazoo, Mich.; Bertsch & Cooper, Chicago; Charles Everett Johnson, Chicago; O. E. Booth, Des Moines, Iowa; *West Newton Times-Sun,* West Newton, Pa.; Oscar E. Lindbom Printing Company, McKeesport, Pa.; Journal Engraving Company, Jamestown, N. Y.; Chris M. Vaeth, Utica, N. Y.; Colonial Printing Company, Mansfield, Ohio; E. D. Fowler, Durham, N. C.; E. C. Andrews, Philip Ruxton, Inc., Chicago; Aime H. Cote, Springfield, Mass.; The Holmes Press, Philadelphia, Pa.; John E. Allen, New York; Diem & Wing Paper Company, Cincinnati, Ohio; Walter Harriman Gage, New York; The Marathon Press, New York; Butler Paper Corporations, Chicago; *Weekly Advertiser,* Royersford, Pa.; The Niles Press, Philadelphia, Pa.; Matt Parrott & Sons Company, Waterloo, Iowa; Harlan R. Morris, Chicago; Houston-Hill Printing Company, Arkansas City, Kan.; Louise and Floyd Lincoln, Walton, N. Y.; David Steuerman, New York; The Hurley Printing Company, Brantford, Ontario; Albert G. Brenton, Indianapolis, Ind.; James and Bertha Gillespie, Le Mars, Iowa; Clifford J. Nuttall, Lake Bluff, Ill.; The H. C. Hansen Type Foundry, Boston and New York; Bert D. Belyea, Chelsea, Mass.; Marion S. Burnett Company, Chicago; B. B. O'Neale, Warren, Ohio; Knight-Counihan Printing Company, San Francisco, Cal.; American Electrotype Company, Philadelphia, Pa.; Mr. and Mrs. Howard Van Sciver, Saint Augustine, Fla.; The Davis Press, Worcester, Mass.; Grand Forks Herald Company, Grand Forks, N. D.; Mr. and Mrs. Wm. Burmester, Jr., Crafton, Pa.; Axel Edward Sahlin, East Aurora, N. Y.; Norman S. Githens, Brooklyn, N. Y.; Andrew Groves, Cleveland, Ohio; Gladys and William A. Kittredge, Philadelphia, Pa.; Matthew C. Henderson, Pittsburgh, Pa.; F. Benjamin Franklin, San Francisco, Cal.; Paul H. Bartles, Nashville, Tenn.; Telescope Publishing Company, Belleville, Kan.; William Edwin Rudge, New York; Japan Paper Company, New York; Robert Smith Company, Lansing, Mich.; John Wardrop, Canadian National Railways, Winnipeg, Canada; Eveline, George and Evie Coulls, London, Ontario; H. C. Bucher Company, Honey Brook, Pa.; Edwin H. Stuart, Pittsburgh, Pa.; David W. Yoh, Shanghai, China; Globe Engraving & Electrotype Company, Chicago; Gage Printing Company, Ltd., Battle Creek, Mich.; The Tribune Printing Company, Fairfield, Iowa; McMillin Printing Company, Pittsburgh, Pa.; Long-Johnson Printing Company, Jackson, Tenn.; The Dreyfuss Press, San Francisco, Cal.; The Dolgeville Publishing Company, Dolgeville, N. Y.; Conrad Lutz & Sons, Burlington, Iowa; W. Douglas McGann, Ontario Company, Chicago; Troy Times Art Press, Troy, N. Y.; The Quality Press, Dayton, Ohio; Valley Engraving Company, Johnstown, Pa.; Lyon Brothers, Philadelphia, Pa.; Albert Springer, Sr., Hall-Gutstadt Company, San Francisco, Cal.; Fish, Advertising Typographer, Los Angeles, Cal.; R. W. VanValer, St. Louis; Emanuel Klein, New York; Mr. and Mrs. Jay D. Rudolph, Oswego, N. Y.; Luck Williston, Washington, D. C.; The Camerons, San Francisco, Cal.; Guido and Lawrence Rosa; Mr. and Mrs. E. R. Singleton, Niagara Falls, N. Y.; Mack-Elliott Paper Company, St. Louis; Philadelphia Photoengraving Company, Philadelphia, Pa.; Associated Artists of Phildelphia, Philadelphia, Pa.; W. P. Schoonmaker, Philadelphia, Pa.; Red Martin, Britton Printing Company, Cleveland, Ohio; Kansas State Agricultural College, Manhattan, Kan.; Frank and Garada Riley, Chicago; The Paper House of New England, Springfield, Mass.; The Merrymount Press, Boston, Mass.; A. C. Taylor Printing Company, Phoenix, Ariz.; C. C. Ronalds, Westmount, Quebec; V. H. Malvania, Ahmedabad, India; *The Western Star,* Curling, Newfoundland; Ernest Hesse, Yonkers, N. Y.; Wm. F. Fell Company, Philadelphia, Pa.; Mr. G. F. Hussey, president of the South Australian Master Printers and Allied Trades Association, Adelaide, Australia; Mr. and Mrs. T. R. N. Cama, Poona, India.

Calendars

During the holiday season and since the first of the year many beautiful calendars have been received by THE INLAND PRINTER. We acknowledge with thanks the receipt of calendars from the following:

William F. Fell Company, Philadelphia, Pa.; Colonial Press, Chicago; Franklin Press, Richmond, Va.; National Printing Company, Omaha, Neb.; Rein Printing Company, Houston, Tex.; Hammersmith-Kortmeyer Company, Milwaukee, Wis.; The Insurance Press, Boston, Mass.; The Case, Lockwood & Brainard Company, Hartford, Conn.; Ace Advertising Company, Los Angeles, Cal.; Frederick Dunham Company, Chicago; Wild & Stevens, Boston, Mass.; James McMillin Printing Company, Pittsburgh, Pa.; Wagoner Printing Company, Galesburg, Ill.; Franklin Press, Richmond, Va.; Gaw-O'Hara Envelope Company, Chicago; Kohl & Madden, Chicago; Moore-Case-Lyman & Hubbard, Chicago; Eilert Printing Company, New York; Crane & Co., Dalton, Mass.; National Printing Company, Omaha, Neb.; *Rhinebeck Gazette,* Rhinebeck, N. Y.; Red Martin, with The Britton Printing Company, Cleveland, Ohio; August Becker, Brooklyn, N. Y.; National Printing & Publishing Company, Chicago; Globe Engraving & Electrotype Company, Chicago; Herrick, Auerbach & Vastine, Chicago; Roberts Numbering Machine Company, Brooklyn, N. Y.; The Davis Press, Worcester, Mass.; Stettiner Brothers, New York; Morris Reiss Press, New York; Hickey Typesetting Company, Syracuse, N. Y.; The York Printing Company, York, Pa.; John W. Little Company, Pawtucket, R. I.; Miller & Hancock, Cincinnati, Ohio; R. R. Donnelley & Sons Company, Chicago; Anthony & Egloff, Rochester, N. Y.; Saint Bride Foundation Printing School, London, England; The Eddy Press Corporation, Pittsburgh, Pa.; Crane & Co., Topeka, Kan.; Loring-Axtell Company, Springfield, Mass.; Riddle & Wunderle Company, Chicago; The Niles Press, Philadelphia, Pa.; The Welch-Haffner Printing Company, Denver, Colo.; Edward T. Fleming & Sons, Philadelphia, Pa.; Bishop & Garrett, Paris, France; *Mount Ayr Record-News,* Mount Ayr, Iowa; Ontario Company, Chicago; The Commonwealth Press, Worcester, Mass.; Columbian Rope Company, Auburn, N. Y.; The Libbie Printing Company, Boston, Mass.; The Arrow Printing Company, Inc., Rochester, N. Y.; Otto Baer, Dresden, Germany; Buchdruckerei Adam, Chemnitz, Germany; Castle-Pierce Printing Company, Oshkosh, Wis.; Carl A. Bundy, Los Angeles; Service Printing Company, Atlanta, Ga.; The Marvellum Company, Holyoke, Mass.; Home Printing Company, Chicago.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Imperfect Face and Body on Slugs

A South Carolina printer submits slugs for examination, also sending an impression taken from them. He wants to know (1) why the printing is irregular, and (2) whether the trouble can be avoided.

Answer.— We find that the slugs are not up to standard. The alignment of matrices is imperfect, and that is a condition that is avoidable. Doubtless if the font was sorted with new matrices it would remedy the objectionable appearance of the printed matter. The face of slugs is not as sharp as it should be, due possibly to some condition in the casting group.

Metal Splashes Back of Mold Disk

A Kansas operator states that his electric metal pot gives back squirts although a lockup test shows a good contact. He wants to know what other conditions would cause this trouble.

Answer.— From your description of the trouble and the statement that the lockup test shows good contact between pot mouthpiece and mold we are of the opinion that perhaps the pot lever spring is not as tight as it should be, or maybe the mouthpiece control is not giving as good heat as it should. We suggest that you increase the stress of the pot lever spring if it shows that it yields too much and that you try raising the mouthpiece heat a trifle.

Side Trimming Knives Not of Even Height

A Washington machinist operator submits a slug and asks a question regarding the trimming knives on his machine, and the difficulty he had in setting. His second letter brings the information that the left knife is a trifle higher than the right one. He asks if this will cause him trouble. The slug shows that the left knife needs drawing to the right.

Answer.—The cutting edge of the two knives should be relatively the same height. We suggest that you set the left knife to give a trifle more trim, and then set the right knife for standard thickness. If the mold is placed in the pocket properly, that is, tight against the bottom, and the left knife is set to just barely remove overhang on the smooth side of the slug, you should then have no trouble setting the right hand knife. While the two knives are not quite the same height it may not cause you any trouble on that account.

Elevator Bar Does Not Match With Distributor Box Bar

An Ohio operator writes to the effect that the second elevator bar does not always match correctly with the distributor box bar, and asks if machine's being out of level might cause it. He also asks for any suggestions that might be of assistance.

Answer.— In regard to the action of the second elevator bar in not matching properly with the bar of the distributor box, ordinarily this trouble is not due to any condition relating to foundation. We suggest that you see whether the adjusting spring which is attached to the hook of the second elevator bar link is normal. The spring sometimes becomes stretched or perhaps is shortened. Order a new spring if you have reason to believe it is not of normal stress. Lubricate both upper and lower guides of the second elevator with dry graphite. Do not draw out the starting and stopping lever too quickly as it will cause the elevator bar to strike the distributor box bar, if the cams have stopped with the elevator almost all the way back. See that the starting lever is not broken and that the nut is against the spring when the elevator is at its lowest position.

Spaceband Strikes the Top of Matrices

A Missouri operator describes an assembling trouble in which a spaceband sometimes strikes on top of the matrix line.

Answer.— We suggest that you assemble a number of pi lines and watch intently the place where the lower end of the spaceband strikes, to see if you can note the exact manner of its fall. It may be that the trouble can be corrected by bending the lower end of the chute plate slightly toward the right. This will diminish the outlet, and possibly prevent the spaceband falling too far to the left.

Two Keys Work Hard, Without Apparent Cause

An Ontario publisher describes a keyboard trouble which was persistent, notwithstanding his efforts to correct it. He wants additional details for keyboard.

Answer.— We suggest that you lower the cam yoke spring bar and remove the f and w cam yoke, and then place the spring bar back in position and touch the keys to note if any change is observed. Apply to the exposed trigger some gasoline from a squirt can. The gasoline should carry a small quantity of graphite, which serves as a lubricating medium for the key bars after the gasoline has evaporated. If these suggestions afford no relief a more critical examination may be needed to determine where the interference exists.

Gas Fumes From Pot Burners Eliminated by Exhaust Pipe

A Western publisher describes how he arranged a galvanized pipe to connect to pot chimney to carry off fumes and smoke from metal pot burners. He asks if he has neglected any detail.

Answer.—The hood over the pot should have an auxiliary pipe running up from the pot chimney almost to the point where the pipe leads off from the hood. Elbows, if used, should be curved and not angular. When you depend on natural draft the outdoor end of the pipe should, if possible, have a hood, one that will prevent wind from blowing fumes back to pot. The inside part of pot chimney should have a hole to provide outlet for smoke of burning tallow. All new pots now have this hole. The smoke of burning tallow and fumes of gasoline are disagreeable, but no more dangerous to health than are those same fumes when experienced by the housewife in the average kitchen. Of course, if the smoke and fumes can be minimized it adds to the comfort of the workers, which should make them more efficient.

Matrices Show Unusual Wear

A publisher in a small New York town sends several lower case matrices which he states have been in use about six months, and asks why they show wear on lower front lugs.

Answer.—The matrices seem to have suffered severely for a period of only six months' use; they have the appearance of having been used for several years. We suggest that you examine the upper edge of the lower assembler glass or brass, as the case may be. There is a possibility that the matrices strike at this point. The remedy, of course, would be to relieve this edge to lessen the impact. We can see no remedy if the matrices strike below the bend. Perhaps a thin piece of celluloid inserted between the brass and the guides, and extending high enough so that the matrices would not catch on the upper edge, might lessen the wear.

Spaceband Key Lever Gives Trouble

A Nebraska operator describes how the spaceband key lever appears to bind, necessitating the use of a weight together with the usual spring to return the lever to normal position. He asks for means of correcting the trouble.

Answer.—You should first try to locate the point where the binding occurs. Remove the cam and the tray and take off the weight, and then with only the spring to return the lever, depress the key and see if you can locate the place where it is binding. If necessary detach the spring and lift the lever out of its place and see if the end which extends back to the keybar is bent. When it is out of its seat, move the keybar to find if it has normal action. Following this plan should help reveal cause of binding. Ordinarily a light spring similar to the kind found on keyrods will suffice to return the spaceband key lever after it has been depressed.

Neglect of Essentials

In the care of a machine there are some points which if neglected will indirectly affect the product from the machine and eventually cause loss of time. For example, if the mold back wiper is not kept in order, metal begins to build up on the back of the mold, which causes the wearing down of the base trimming knife and the consequent increasing in the height of the slugs. If finally the mold becomes so badly leaded that it must be scraped, a careless operator may round off the edge of mold cap and body and produce fins on the bottom of the slugs, which cause so much trouble in the pressroom. Examine the mold wipers and replace worn felts with new ones. For back wipers, soak felts in oildag or rub into them a quantity of gredag. These compounds are made of synthetic graphite and oil, which is unequaled for this purpose, as it keeps an oily film on back of mold and this should retard the building up of metal. For front mold wiper, wet the new pieces of felt in gasoline and then apply graphite until well saturated.

"The Mechanism of the Linotype" as Applied to the Various Models

A Canadian operator machinist who operated a linotype machine previous to the Great War, in which he was a participant, has recently been discharged from service and has taken up his old work. From the tenor of his letter it appears that he has the impression that his copy of "The Mechanism of the Linotype" is out of date for the newer model machines.

Answer.—The principles of mechanism and the advice regarding care of machine appearing in the early editions of "The Mechanism of the Linotype" are applicable to any model or machine of later date. The care of matrices and spacebands, the necessary attention of mold and of metal pot can be safely applied to all machines. The variations in the construction of the machine do not involve any radical change in its care. One should clean the spacebands, matrices, mold and plunger just as required on the earlier models. The distributor screws and the magazine should also be cleaned periodically. One who is familiar with the early model machines and who is suddenly thrown in contact with one of the more recent type will find it surprisingly easy to manipulate. The mechanical details that go to make the difference usually are readily understood when closely examined. Our correspondent need not fear the care of a new model machine, nor be worried by the seeming difference in some mechanical details.

A Variety of Troubles

An Ohio operator writes that his driving pulley was operating over 70 r. p. m., also that the machine is unsteady on the floor, as it shakes visibly. Several other troubles were described.

Answer.—In regard to the trouble with distributor, which may be caused by the screws operating at too high a speed and also by the machine not being level, we suggest as a remedy that you reduce the speed of the driving pulley to 68 r. p. m., and drive a shingle under the right side of machine toes so that right end of distributor will be a trifle higher than the left (facing the machine). The clinging of metal to the casting side of matrices should not be allowed to continue. Test with a properly spaced line, and when the disk has turned a quarter revolution after casting, stop cams and examine face of mold and the line of matrices to see if any evidence appears that the lockup between face of mold and matrix line is not tight enough. If metal has fringed around the mold cell and adheres to the casting side of matrices it demands your attention. Look to the lockup pressure from metal pot, which at casting position may not be tight enough. Examine the pot lever spring and increase its tension if it yields too much. As to double responses, touch offending key and observe action of cam and keyrod. Possibly you may be able to determine the cause by a close scrutiny of the working parts. Do not become discouraged if you can not immediately find the cause of the trouble. Make close observations and avoid changing of adjustment. Keep the distributor screws free from oil.

Slugs Show Pitted Face

A northern New York publisher submits a slug and proof of matter and writes as follows: "Enclosed find proof on which you will notice light spots in the metal. We are also enclosing a slug for your examination and trust you will be able to advise us as to the cause of these light spots. Our machinist says that the temperature of the mouthpiece is apparently correct, and therefore these spots can not be caused from cold metal."

Answer.—There are a number of different conditions which may have caused the trouble. We do not believe the quality of metal or the temperature of mouthpiece are contributing causes. Any of the following causes may produce a similar face on a solid slug: (1) A slight trace of oil in the mold cell. Keep the ejector blades free from oil, and do not put oil in mold cell. (2) Mouthpiece jets may not be entirely free of oxid. Keep the jets open, using a blunt probe rather than a pointed instrument. Also keep the cross vents opened so that the air may readily escape from mold cell. (3) Plunger may be loose fitting. As we have had no data other than your letter we do not know whether you have an old or a new machine. At any rate, if the plunger on descending allows metal to bubble up on the surface it indicates that it does not fit tight enough. If you have an old machine you may require an oversize plunger. Install a new plunger if the present one has been in constant use for over a year. (4) Weak plunger spring or foul plunger. Increase the stress of the spring up to the limit, and clean plunger daily, using wire brush. Any of the foregoing conditions, or a combination of them, would doubtless cause face of slug to be imperfect. Test metal temperature with a thermomoter. It should be approximately 550° F.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Quotation Marks Before Initials

Kelvin, Boston, Massachusetts, writes: "There are varying opinions about the propriety of small quotations before a two line or three line initial. I have just seen a treatment where the small quotations were used, but were set out into the margin. Is this good form?"

Answer.— Setting the marks out into the margin is good form enough, I think, so far as appearance is concerned, but I think also that comparatively few printers do it. It is a style involving an amount of justification that is not repaid by gain in looks, and probably is not favored by any printers who set their own styles. Prevalent practice favors omission of quotation marks before large initials, and such is the style most used where printers suit themselves.

Better With Apostrophe

V. A. B., Anaconda, Montana, asks: "Which of these two headings is right, 'St. John's Girls' Club' or 'St. John's Girls Club'?"

Answer.— Of course the question is between the use and omission of the apostrophe after "girls," and my headline gives the answer that allows for a difference in usage so widespread that it is becoming risky to venture condemnation of either form. Many people, including reputed scholarly thinkers, treat such words as adjectives, but more consider them possessive nouns. I am of the latter belief. As personal choice I would never have such a form as girls club used, because I think it is unreasonable. My own work, done in my own way, would never appear without the apostrophe; but in handling the work of others who write without the apostrophe I should not presume to supply it, though I might ask them whether they really preferred the omission.

Choice Between Due and Owing

Querist, Springdale, Connecticut, writes: "I have been told by proofreaders and editors of experience that the use of due introducing an explanatory phrase is wrong — it should be owing. Thus, 'Owing to the unusual demand for the book, another edition is on the press,' is better than 'Due to,' etc. There has been, however, a great increase lately in this use of due. Is there a fixed rule about this?"

Answer.— No fixed rule is known to me except the general one that best practice is determined by usage among best writers. According to such usage owing to is decidedly better than due to in such cases. The misuse has always been common, and the increase mentioned can not be proved. Choice between these words is thus expressed in "The Verbalist," by Alfred Ayres: "That is due that ought to be paid as a debt; that is owing that is the outcome of something else. 'It was owing to his exertions that the scheme succeeded.' 'A certain respect is due to men's prejudices.'" The distinction is not clearly shown in any dictionary, and has never been actual in general practice, though always made in the best usage. Proofreaders commonly should not attempt correction of a writer's use of words where distinction is not established beyond dispute. Choice between due and owing properly rests with the writer or speaker, though a reader specially authorized may change language where he is sure it is necessary.

Inelegant Use of the Word Very

A. B., New Rochelle, New York, asks: "Is very properly a direct modifier of the verb or participle? Princess Cantacuzène, in memoirs of her grandfather, General Grant, writes, 'I was very frightened,' and we often hear 'He was very enraged' and similar expressions. A New England woman is described as 'very set in her ways.' These things may be merely awkward, but I am not sure."

Answer.— Best usage always has another adverb between very and the participle, but the use questioned is so common that it can not be eliminated. "Very much frightened" is clearly better English than "very frightened." The Standard Dictionary says: "From the grammarian's point of view very properly qualifies a participle only when the latter is used merely as an adjective; as, very tired, very pleasing. Critics object to such expressions as very pleased, very dissatisfied, yet this use of very has been good English for centuries." My opinion is that such use is not and never was good English, but is so rooted in common expression that strenuous objection is futile.

Construction Criticized

J. D. M., Philadelphia, Pennsylvania, writes: "Will you kindly give me your views on the following paragraph? 'A member is in good standing in a Temple who is not,' etc. I have argued with the people having the work done that the paragraph is not properly constructed, but as the chairman of the committee having the revision of the laws in charge is a lawyer, and one who insists that his way is right, the balance of the committee agree with him. My argument is that as the paragraph comes under a sub-department dealing with Temples, there is no need of the words 'in a Temple,' or if the words must be inserted, the paragraph would read better by substituting the word 'when' for 'who is.' Or, on the other hand, if the paragraph as framed is to be used, it should be reconstructed, so that the average man reading would get the right conception. Of course, everybody reading the paragraph knows what is intended, but that does not alter the fact that it is not good in construction. As at present constructed, any one reading hurriedly might get the impression that if the 'Temple was not,' etc., instead of the member. Another way to rearrange the paragraph might be to insert the words 'in a Temple' in parenthesis, making it read, 'A member is in good standing (in a Temple) who is not,' etc. But I, personally, am still of the opinion that the best way to construct the sentence would be by omitting the words 'in a Temple' entirely."

Answer.—The inquirer seems to be unduly exercised over a matter that properly rests with the framer of the sentence. The construction would be somewhat better with the pronoun

close to its antecedent, "a member who is," but we need only consider the intervening words as a group to perceive the real meaning, and this grouping is an almost instinctive mental process in expression and instantaneously perceptible to the reader. Any average man would get the right conception on reaching the pronoun, which is too clearly personal to refer to temple as its antecedent. Substitution of "when" for "who is" would probably neither improve nor harm the sentence. Omission of "in a Temple" would not be bad, but treating the phrase as a parenthesis would, as it is not parenthetical. In view of the probability that nine out of ten of our best writers would construct the sentence as quoted, it seems meticulous for any one to challenge it.

THE MODERN TRADE COMPOSING ROOM

BY F. W. C. FRENCH

THE modern trade composing room has but one reason for its existence, and that is the printer's imperative need for a service he himself can not supply. As a matter of course, then, the more successful trade plants are those conducted by men who have made a close study of general composing room problems and have aimed to help their customers solve as many of them as possible. This study includes a careful regard for the interests of the printer customer; to this end the supervision of the trade plant work, whether composition, material casting or makeup, insures craftsmanship of a high order; and, as price is one of the factors, it is set at a figure which permits a mutual profit.

Important as these considerations are, however, there is one other point upon which it is finally determined just how desirable a trade plant product shall be, and just what value it is to have in actual use. This determining element is the completeness with which the service fits into the everyday conditions of the hand composing room, and the real test of satisfaction comes after the trade plant has completed its work and has delivered its product.

From the viewpoint of the printer customer it is evident that the most satisfactory service is one which dovetails with his own practice. It must be remembered that his primary interest lies in orderly production in his own composing room, and that his natural desire is to improve its efficiency. Obviously he will prefer to patronize a plant having material, composition and facilities for makeup which supplement his own equipment, and because of this, whether his purchases be large or small, whether they are of material, of composition or of makeup, the plant receiving his orders must possess an equivalent flexibility, the same ease of change, and at least an equal measure of quality.

The trade plant, then, must survey its market in a thorough fashion; this survey must take into consideration every factor of composing room organization. It must recognize, for example, that the first essential in every composing room is material — type for composition, leads and slugs for spacing, and rules and borders for embellishment. These are fundamental.

The second requirement is the quantity production of body matter — machine composition. High grade or ordinary, distinctive or commonplace — a demand is found for each in the trade plant market, though, following the improved taste of the buyer of printing, the trend is toward better standards.

The third feature is a makeup service that welds into the furnished form every element — machine composition, display lines, borders and spacing material.

To meet this threefold demand in the most efficient manner the trade plant must organize its men and its machines so as to take advantage of every means by which more business or better business may be secured, or which will lead to a closer relationship with the printer. It must equip itself with facilities permitting the maximum of production with the minimum of lost motion. It must prepare to turn out composition and material not only in such quantities as the trade requires, but also in such a way that idle time is reduced to the lowest point. As in other lines of manufacture, unsold time may be turned into a salable product bringing a profit.

In the final analysis, the best equipped trade plant will do the largest and most profitable business. It will do it partly because of its equipment, but mostly because it actually furnishes a complete composing room service. From the above it will be seen that complete composing room service means far more than merely filling routine orders for composition, makeup or material. Because it is based upon matching the printer's need with the trade plant service, it means the consistent development of a product for every requirement. In other words, it is the scientific selling of a comprehensive service.

A FEW IDEAS AND SUGGESTIONS FOR THE SALESMAN

BY IRA W. WOLFE

It is not possible to formulate a "cut and dried" form of approach, as there is an individuality to each case that must be met in its own way. There is never a case, however, where a salesman should, by his general demeanor, create the impression that he is begging for orders. Be respectfully independent; treat every prospective customer as your equal. Be dignified, earnest and enthusiastic. Make every merchant realize that your business is as honorable as his; that you represent a house of the highest and most honorable standing; that you are proud of your relations with the house, and that you are conferring as much of a favor on him in getting him to take up your proposition as he is on you in giving you his order. Subserviency is as much to be condemned as is impudence, smartness or an air of superiority.

There are certain fundamental ideas that prevail in every case, and on the success with which you are able to carry out each in its natural sequence depends your ultimate success in securing your prospect's order.

You must get his *Attention.*

You must arouse his *Interest.*

You must obtain his *Confidence.*

You must secure his *Conviction.*

You must get his *attention* by the dignified, respectful and tactful manner in which you introduce yourself and the concise and businesslike way in which you state to him the object of your call.

You must arouse his *interest* by a brief and clear statement as to what your proposition will do for him, what results it will bring about in his business.

You will obtain his *confidence* by the sincere, honest, straightforward, tactful, earnest, enthusiastic manner in which you present to him the merits of your proposition.

Don't get spectacular and resort to exaggeration, but be conservative and reasonable in all your statements. There are facts enough regarding your proposition, erected on the solid foundation of absolute *truth* to verify all the claims you make, and it is entirely unnecessary and unjustified for you to make any representations that you can not prove or verify at once.

You can secure his *conviction* by an actual demonstration, showing him in actual figures the working out of the proposition. To do this you see how necessary it is to have a thorough knowledge of your line and the conditions to which you wish to apply them.

Deal with the man whose money is to be invested in your proposition or with the man who is authorized to represent him. Learn his name.

THE WILLIAM BOWYERS AND OTHER PRINTERS CONTEMPORARY WITH THEM

BY HENRY LEWIS BULLEN

WILLIAM BOWYER I., son of a grocer of small means, was born in 1663, in London. He was apprenticed to a printer, and in due course became a journeyman, in 1683. He married Dorothy Dawks, the daughter of another journeyman printer, Ichabod Dawks, who had a local fame on account of his knowledge of many languages, which unusual qualification secured him employment for five years as a compositor in setting Bishop Walton's great Polyglot Bible. In 1699 William Bowyer I. became a master printer. In the same year his son, William II., was born. His wife, Dorothy Dawks, had been the widow of a bookseller, and her daughter by this first marriage became the wife of James Bettenham, who has been described as "a master printer of no small eminence in his profession."

It was characteristic of those and earlier times that persons of one craft associated and intermarried among themselves. There was indeed a fraternal spirit, fostered by the guild system, by which every craft was regulated on democratic principles, yet with a severe discipline. The guild to which belonged Bowyer, and Dawks, and the bookseller who was the first husband of Dorothy Dawks, and Bettenham, was The Worshipful Company of Stationers, which had received its charter in 1566, although it had existed since 1403, before typography was invented, its members making books with pens and selling them, until the invention of types was adopted, not long after which the typographers came into control. Besides the printers, booksellers, binders, papermakers, parchment makers and typefounders were members of the guild. The Company of Stationers still continues in London, a wealthy association, which having lost control of the industry within the last century, now devotes itself to the administration of its estates and its charities, and has lately taken an active and practical interest in the education of apprentices to printing.



When printers gloried, and had good reason to glory, in their Art and Mystery, this was the Barge of The Worshipful Company of Stationers, used on state occasions, such as coronations or on Lord Mayor's Days, to convey the printers and publishers and their families in processions, in which the guilds of merchants and craftsmen sought to outrival each other in splendor. The Worshipful Company of Stationers was established in London in 1403 by persons engaged in making books with pens, and included the inscribers, illuminators, binders, parchment makers and booksellers. When types displaced pens in book making, the printers assumed control of the guild, but did not change the name of it. This guild exists today, in its time honored Stationers Hall, very wealthy, but shorn of its former pre-eminent authority in trade matters by the present competitive industrial system.

It is not to be supposed that William Bowyer I. was a man of means when he set up his own printing house in 1699, for after serving his apprenticeship, he was for thirteen years a journeyman. He doubtless began to print books in a small way, for then there was no commercial work to be had, other than a playbill or a broadside, with perhaps small weekly news sheets. It is not until 1712 that we learn his business status. In that year a fire in the night burned the building in which he resided with his family and in which he conducted his business, as was then the custom. All his household effects, printing apparatus and materials, "several hundred reams of paper and great numbers of divers and sundry books and parts of books, printed and being printed," were totally destroyed, "to the value of £4,344/2/5, to the utter impoverishment of the deponent and his family." This amount represents a value in our time of about $125,000 and indicates that Bowyer had been highly successful. In comparing this capital value with a modern plant it should be remembered that the most expensive items in it were the wooden hand presses, which would be worth about $300 each. He did not own the premises.

At that time there was no fire insurance to be had, but there were other means of relief. A subscription for the relief of the sufferer was formally authorized by the Mayor and Aldermen, sitting in the Guild Hall in London, all guildsmen, representing the merchant and crafts guilds. The sum of £2,539/15/2 was thus raised as a free gift, the members of The Worshipful Company of Stationers contributing a handsome proportion of the total, a generosity which is attested by a tablet in Stationers Hall. That Bowyer had placed his business on a high plane in the short space of twelve years is indicated by subscriptions for his relief of £40 from the University of Cambridge and £30 from the dean and chapter of the See of Canterbury. The subscription paper reads: "We whose names are hereunto subscribed, not knowing how soon it may be our own case, do, out of compassion to him, give and contribute the sums following." Some years later when Basket, the king's printer and a man of much means, lost his printing house by fire, William Bowyer II. contributed a printing press complete and the ironwork of another. We may suppose that these subscriptions were customary and, in effect, a sort of fire insurance within the guild industries.

Thus aided, Bowyer resumed business with continuing success. He it was who first recognized the ability of William Caslon as a letter punch cutter, and subsequently introduced him into a typefoundry, and, together with Bettenham (his son in law) and John Watts, advanced the money to establish Caslon as a typefounder. Among the books he printed was a history of printing in Paris, written in Latin, Maittaire's "Historia Typographorum aliquot Parisiensium," 1717, pp. 176, very nicely printed in Caslon's earliest roman font. He gave

his son a classical education, eventually sending him to Cambridge University It is due to this education that the son, besides inheriting his father's business acumen, became famous as "the last of the learned printers of England." To be learned, and a printer, and a money maker — what a delightful fate!

William Bowyer II., whose portrait is printed as a frontispiece to this issue, entered his father's printing house in 1722, at the age of twenty-three, a master of the Latin, Greek and English languages — the languages in which his father



William Bowyer I., born in 1663, established his printing house in 1699, died in 1737, leaving his business to his son, William Bowyer II., known to fame as the last of the learned printers. The business is continuing in London under the firm name of Nichols & Sons. The Nicholses descend from John Nichols, who was the worthy apprentice, journeyman, manager, friend, partner and successor of William Bowyer II.

printed. Young Bowyer took charge of the editing, correcting and literary side of this book printing and book publishing business. His father attended to production, costs and charging. The celebrity of young Bowyer attracted much work of a learned character, the authors or editors, knowing that, in addition to having their work well printed, there was the great advantage of having the copy and proofs re-edited by a scholarly printer.

William Bowyer I. died in 1737, leaving a lucrative business with an ample fortune to his son, who soon proved himself as good a manager as he was a scholar. The business grew in volume and in reputation. The younger Bowyer had surrounded himself with a superior staff of workmen and proofreaders. He was especially interested in his apprentices. He employed only compositors who were educated. His proofreaders were men with university degrees. Here is one of his advertisements for an apprentice:

> Wanted, an apprentice *with some share of learning*, the more the better, to a Freeman of London. Fifty pounds to be paid down; thirty of which shall be returned at the end of seven years, if the person behaves well during that term, which shall be left to the judgment of two or three impartial arbitrators. The master, on the other hand, to be at liberty to return him to his friends, any time after the first year, and before the last, if he behaves ill. Any reasonable complaint against the master shall be redressed, at any time, or the indentures dissolved on such terms as the arbitrators shall determine.

To have been trained as a printer in the Bowyer establishment was a distinction to a journeyman, just as in our time to have learned to print under Theodore L. De Vinne gave prestige to journeymen. Many who afterward became successful master printers were proud to have graduated under the Bowyers. One of these apprentices, who, "with some share of learning," paid his fee, had half of it returned to him at the end of seven years, was advanced to the management, received a gift of a partnership and became sole owner by bequest of this conscientious master printer. All the intimate knowledge we possess of the Bowyers, and nearly all the knowledge we have of printing and printers in the highly important period of which we are now writing, is derived from the loyal appreciations of one of these apprentices "with some share of learning." A master printer is not truly such, but merely a money grubber, who does not realize, and act upon the realization, that he has a duty to his profession — his highest duty, in fact — to select properly qualified lads as apprentices and to have them carefully instructed in our art and mystery of printing.

The Bowyers were appointed Printers to the House of Commons in 1727, and, later, to the House of Lords, lucrative employments which were held until the death of the younger Bowyer, fifty years later, and which were enjoyed by their successors. The younger Bowyer was also printer to the Royal Society of the Sciences and Arts and to the Antiquarian Society, and at one time declined the appointment of director of the ancient printing house of Cambridge University. Smooth was the road of "the last of the learned printers"!

Aided by an organization of efficient and friendly employees, the younger Bowyer, as early as 1748, sought, like Franklin, to relieve himself of the details, other than literary, of his business, and to indulge more in authorship. The book of his which interests us most, in the long list of his works, is "The Origin of Printing," an octavo of 160 pages, issued in 1774, with a second enlarged edition, pp. 192, in 1776, both published anonymously. A critic in the *Monthly Review* commended this work in these terms:

> The author has given a clearer account of the origin of the art than is to be met with in any book hitherto published in England. We apprehend that the public is indebted for this valuable account of the origin and progress of the art of printing to one of the last of our learned printers, a race of men whom we have observed, with concern, to be almost extinct in Europe, or at least in our own country.

Other works of this learned printer gave him a tremendous reputation among scholars, and though we can not imagine that they were among the best sellers of their time, they seem to have met a profitable demand. His first published book, written at the age of twenty, bears the title "Epistola pro Sodalitio a Reverendo Viro Francisco Roper mihio legato." We must remember that education and Latinity were synonymous terms in Bowyer's time. Members of parliament interspersed their speeches with Latin phrases and their listeners responded with cheers. Even in far off New England young Benjamin Franklin sprinkled his boyish essays in his brother's newspaper with Latin quotations because, as he humorously explains to the

> Gentle Reader, we design never to let a paper pass without a Latin motto, if we can possibly pick one up, which carries a charm in it to the vulgar, and the learned admire the pleasure of construing. We should have obliged the world with a Greek scrap or two, but the printer has no types, and therefore we entreat the candid reader not to impute the defect to our ignorance, for our doctor can say all the Greek letters by heart.

The author of "Kusterus de vero Usu Verborum Mediorum, eorumque Differentia a Verbis Activis et Passivis," was also capable of writing "Verses [in English, we hope and believe] on the Coronation of their Majesties King George II.," etc., and of communicating lively animadversions on current events to the well circulated periodicals. There are also certain convivial (but not too convivial) verses of his, written to amuse "a set of printers at entertainments," at which our learned convive acted as steward. He was undoubtedly, on occasion, "a good mixer," to descend to the vernacular of the twentieth century.

And if Latin was as mother's milk to this fortunate typographer, he also had an equal grasp of Greek. Until a few

weeks before his death, and long after he had foresworn all other labors, he insisted on revising the proofs of the numerous books printed in Greek in his establishment. In this greatest of languages his *magnum opus* (as he would have said) was his Greek Testament, "with conjectural emendations, which were extremely well received by the Learned," although it and Bowyer's explanatory notes were primarily prepared for the use of schools. Of this book one of the chief authorities on the Greek language wrote, in a review of the Testament:

I would recommend these half learned grammarians to look into a Greek Testament lately published by Mr. Bowyer, a printer, whose erudition not only sets him on a par with the best scholars among the early printers, but would do credit to persons of high rank in the learned professions. They may there see how much has been done by punctuation, parenthesis and proper section towards illustrating a book, which, as of all books it most deserves our reading, claims our greatest care that it shall be truly pointed and translated.

The younger Bowyer was a frequent donor to learned institutions of books published by himself. In 1767 he sent a package of books to Harvard College in New England, through his friend Thomas Hollis, one of the early benefactors of our great university; for is there not a Hollis Hall in its precincts, and did he not give much moneys for endowing scholarships and professorships, the benefits of which are still enjoyed year after year? That such a great benefactor of learning—for Harvard was only one among many of his beneficiaries—should be a friend of our learned printer illustrates the high position the latter had achieved among the very best, if not the most lauded, men of his generation. So it came to pass that in 1767 he received this letter:



Edward Cave, born 1691, died in 1754, a printer, the inventor of the modern magazine. In 1731, at the age of forty, he established a small printing house and issued *The Gentleman's Magazine*, the first magazine, and was the first to apply the term magazine to a publication. *The Gentleman's Magazine* continued one hundred and eighty-one years, and was one of the most eminent publications in the history of literature.

The President and Fellows of Harvard College in Cambridge beg leave to return you their grateful acknowledgments for the valuable donation you have been pleased to make to their library, through the hands of their most worthy friend and generous benefactor, Thomas Hollis, Esq. We have not been strangers to your character as a learned editor, a character by no means common in the present age; and the very accurate editions of many learned authors which have come abroad into the world under your inspection assure us of your merit in that respect. It is a particular pleasure to us to mention your very curious [i. e., solicitous to be correct, in the original meaning] edition of the Greek Testament, in two volumes, with critical notes and many happy conjectures, especially as to punctuation, an affair of the utmost importance as to ascertaining the sense. This work . . . we esteem a rich treasure of sacred learning and of more intrinsic value than many huge volumes of the commentators.

We are greatly obliged to you for the favorable sentiments you have been pleased so elegantly to express of our Seminary in the blank leaf of the New Testament, and we hope it will prove a powerful stimulus to our youth, more and more to deserve so good a character.

And with this went a formally inscribed vote of thanks signed by such high sounding New England names as Appleton, Winthrop and Elliot. Other gifts from Bowyer to Harvard followed, and from one of these books we may gather what the President of Harvard had in mind when referring to sentiments so "elegantly expressed":

HAS ERASMI EPISTOLAS CAETERORVMQUE LITERATVRAE PER EVROPAM INSTAVRATORVM COLLEGIO HARVARDENSI, FELICIBVS AVSPICIIS NASCENTI, DONAT GVLIELMVS BOWYER, TYPOGRAPHVS LONDINENSIS.

Bowyer was, indeed a most generous man. At his death many promissory notes, evidences of loans to needy folks, were found, with the endorsement upon them that the notes were to be considered as canceled upon his death. His will also proved his wide extended generosity.

Then came his time to die, on November 18, 1777, at the age of seventy-eight, as is set forth on the gravestone in the churchyard of Low-Leyton in Essex, where also rest his father and mother and other relatives. In the church a marble tablet commemorates his father and himself. Needless, perhaps, to say it is in impeccable Latin, for it was written by himself, though erected by his faithful apprentice. His bust was placed in Stationers Hall, and close by is an oil painting of his father. He died a widower, with one son, Thomas, who had seemingly disappointed him by neglecting to interest himself in his father's business. In the will the son was handsomely provided for by annuities. Bowyer's chief beneficiary was his favorite apprentice, friend and partner, John Nichols. This will is a most interesting document. It shows that he had farms in Yorkshire and one in Essex, which he gave to relatives. To his son, his residential estate. To John Nichols, his entire business and his library. Besides many gifts of art objects and books, he distributed in cash £14,190 to relatives, executors, servants and friends, some of these in the form of annuities. We may safely multiply the cash payments by six to approximate their present values.

And having thus generously satisfied his kin and his friends, the will proceeds: "And now I hope I may be allowed to leave somewhat for the benefit of Printing, . . . To the Master and Keepers or Wardens and Commonalty of the Mystery and Art of a Stationer of the City of London," £2,000 to provide annuities for three printers, to be elected from time to time, sixty-three years of age or upwards; also £3,000 conditionally, to provide annuities for six other aged printers. Also, he declares, "it has long been to me a matter of concern that such numbers are put apprentices as compositors without any share of school learning, who ought to have the greatest," therefore, to help encourage those who had "some share of learning," £1,000 to provide an annuity to one compositor over thirty-one years of age, who, being an upright man, "shall be able to read and construe Latin and at least to read Greek fluently with accents." These bequests, which we merely summarize, were made with precise instructions for their future fulfilment, and were in perpetuity. Doubtless they are active to this day. For the expense of administering them the Worshipful Company receives the interest in perpetuity of £250. And the will ends thus:

I give and bequeath all the rest and residue of my personal estate, not herein disposed of, unto the said Mr. John Nichols, for his own use and benefit. And I nominate and appoint the said John Nichols, John Henry Browne and Nathaniel Conant, *all of them being liverymen of the Company of Stationers*, executors of this my will.

Thus William Bowyer II., having entered the art and mystery of printing by way of his guild, departs under its auspices, making it the trustee of his benefactions. That, we think, was an organization one might wisely be governed by and loyally obey.

In after years John Nichols, having received at the hands of the printers the highest honor they might bestow, that of

election to the office of Master of The Worshipful Company of Stationers, enriched the bequests of Bowyer by adding £500 in honor of his master and benefactor. At that time (1815) this most ancient of printers' associations was administrating bequests for charitable purposes of sixty-one other former members. Other bequests have been added since.

Thus, at the end of seventy-eight years, the business of the Bowyers passed to the worthy John Nichols, who maintained it in ever increasing prestige and profit. Nichols, who entered as an apprentice in 1757, at the age of thirteen, died in 1826. He began with the wooden hand press, and closed his career armed with cylinder presses. The advent in 1814 of the first practicable printing machine marks the ending of the authority of the guild and the beginning of the competitive, every man for himself era in the printing business. In his time, printing and the printers of Great Britain were in a highly prosperous condition. The exceptionally wealthy among them were Basket, the Bowyers, Cadell, Cave, Churchill, Caslon (typefounder), Davis, Dodsley, Gill, Gay, Jackson (typefounder), Knox, Lintot, Longman, Lounds, Millar, Osborne, Simmons, Strahan (intimate friend of our Franklin), Tonson and Wright. Eight London master printers were members of parliament. Five master printers had been Lord Mayors of London. Nineteen master printers had distinguished themselves as authors; among these Richardson, the inventor of the modern novel, in his time the most popular novelist in Europe; and Smellie, who projected the "Encyclopedia Britannica," writing the major part of the first issue himself. After John Nichols's time the high prestige of the printers went into eclipse, and with it the high profits and also the respect of the general public. The printers who boasted of their cylinder presses and their "steam printing works," abandoned the good and ancient guild system, estranged themselves from their journeymen, shattered the efficient apprenticeship system, sweated the labor of boys and girls, and with few exceptions disgraced our noble art. The Machine was put above the Man, and neither master nor man prospered. The printers of the twentieth century have not all of them realized how inglorious and unprofitable was the record of the nineteenth century, but many of them have. The one conservative element, weak as it was, in that unhappy period of printing were the Unions, established under great difficulty to maintain a semblance of justice in a period of short sighted selfishness. What was true of the printing industry was also true of other industries.

Pre-eminently successful in business, fracturing his thigh in 1807, losing his entire establishment and stock in trade in 1808, serving as a councilman of the city of London, and active in guild affairs, John Nichols found time to become the author or editor of sixty-seven publications, and one of the foremost antiquarians of his time. Of his works that are of special interest to printers we have the "Biographical Memoirs of William Ged, including a Particular Account of his Progress in the Art of Block Printing [Stereotyping]," 1781, with a second revised edition in 1817, and "Biographical and Literary Anecdotes of William Bowyer, Printer, F.S.A., and of his many Learned Friends," 1782. The latter work has an interesting history. Soon after the death of William Bowyer II. Nichols issued an edition of sixteen copies, for intimate friends only, of a fifty-two page biography of his great friend and benefactor. During the next four years he expanded the memoir to 666 large quarto pages, in which book we learn much about all who associated with the Bowyers in every capacity, and of the printers and typefounders of his time. It is not too much to say that but for his highly informative book the history of printing during most of the eighteenth century would now be almost a blank. Almost all we know of William Caslon I., for instance, is found in this book, the success of which induced Nichols to still further enlarge the work, under the title of "Literary Anecdotes of the Eighteenth Century," began in 1812, after he had been relieved of business details by his son, and ended in 1815. This is a standard and most valuable source of literary history. It has been reprinted several times, and is continually quoted in our literature. The latest edition we have seen is of nine volumes. The contents illustrate the close relations which Nichols had with the most eminent authors, publishers and printers of his time, to whom he had been introduced early in life by his great employer-schoolmaster-benefactor. On the title page of the "Anecdotes of William Bowyer" a quotation aptly describes the spirit in



John Nichols, successor of the Bowyers, born 1744, died 1826. His descendants have carried on the business with invariable success and distinction until the present time. Besides being a thorough printer and successful manager, John Nichols was one of the most useful literary men of his period. He wrote many books relating to the inner, intimate history of his times; some of them on printing and printers. We may truly call him a great printer.

which John Nichols wrote the memoirs, a very worthy one and one to be emulated by men in every generation:

> To preserve the memory of those who have been in anyway serviceable to mankind, hath been always looked upon as discharging a debt which we owe to our benefactors. It is but reasonable that they who contribute so much to the immortality of others [the printers, of course] should have some share themselves.

In 1778 Nichols purchased a controlling interest in *The Gentleman's Magazine,* which since 1731 had been not only the best, but the most widely read and most profitable of magazines. This, the first of the magazines, was established by Edward Cave, inventor of the magazine and the first to apply the term magazine to a periodical. He planned it to be a storehouse of literary materials. Born in 1691, Cave, the son of a shoemaker, learned the printing occupation, and worked as apprentice and journeyman for twenty-five years. As his father lived in Rugby, young Cave had the right to enter the celebrated school of Rugby, but the tone of the school was then as aristocratic as it is now, and the son of a shoemaker was not *persona grata* (as William Bowyer would have said). The boy was discriminated against, notwithstanding which he applied himself diligently to his studies and succeeded in gaining an education much superior to that general among shoemakers' sons. There is now in Rugby a tablet commemorating his achievements and fame. From this school to the printing shop was his route to fame. While yet a journeyman printer he did much literary work as a compiler and literary proofreader, until he got employment in the London postoffice. It was while employed there that he conceived the idea of the magazine, and, having by extra work and severe

economy saved sufficient money, he bought a press and types and proceeded to write, edit and print *The Gentleman's Magazine.* The success was immediate, and Cave quickly took his place among the more progressive and affluent publishers of his time. He was the first to offer money prizes for the best articles. His prizes were generous, and many writers who subsequently became famous owed their introduction to literary success to Cave's liberality. He was also liberal with the established authors, and even became the generous employer of Dr. Samuel Johnson, the literary colossus of those times. Cave died in 1754, at the age of sixty-three, having enriched himself and all his connections, and established a new means of advancing knowledge and culture. He was a man of great force of character.

From 1754 until 1778, when John Nichols assumed control of *The Gentleman's Magazine,* it had maintained its prestige, but Nichols increased its influence and reputation. He edited it until his son, John Bowyer Nichols, born in 1779, relieved him in 1811. This son continued as editor until 1863, when he was succeeded as editor by John Nichols's grandson, John Gough Nichols, born in 1806, who continued as editor until 1873. He was succeeded by his brother, Robert Cradock Nichols, who was alive in 1880, and head of the great printing house of Nichols & Sons.

The Gentleman's Magazine continued until 1912. Founded by a printer, it was edited as well as owned by printers for one hundred and forty-three years, if not longer. During that period matters relating to the history of printing found a welcome in its pages. In 1889 Houghton-Mifflin Company, of Boston, issued a volume of 328 pages of important items relating to printing and bibliography extracted from the magazine.

The men whose names are brought to memory in these pages lived in a period when printers and the art of printing were held in the highest esteem. All of them were the publishers, as a rule, of the books they printed, thus enjoying both the profits of printing and of sales. This necessarily brought them into close contact with the authors and the reading public. To be the patrons of men like Dryden, Johnson, Gibbon, Pope, Goldsmith and a great host of geniuses, created quite a different status to that of the later printers who became the servants of mere booksellers, who carefully held them apart from both authors and readers. This decline in status was brought about by the decline in education and learning among the printers, due largely to the decline and fall of the guild influence and its protection of the apprentices. How could men who placed machinery above knowledge and culture maintain profitable relations and equality with authors or with well instructed book buyers! Ignorant apprentices, introduced into our art and craft by unenlightened employers, supplied in turn ignorant journeymen and an ignorant employing class, until in our time it became proverbial that the chief successes in the printing industry were achieved by non-printers equipped with a wider mental view and a better education than was usually found among practical printers. Thus was lost the prestige and the profits of the printers during the last century. In the attempt now being made to regain prestige and adequate profits, let it not be forgotten that everything depends upon the quality of the personnel in every employment in a printing house. The introduction of lads into composing rooms who do not have " some share of learning " is an error which is doing and has done more injury to our occupation than any other. When the apprentices were well selected and protected, printers and printing prospered. When the apprentices were picked up casually from the street, by way of a " Boy Wanted " sign, printers and printing became deservedly unprosperous. The printing apprentice is the father of the printers of the future. Whether that father will evolve a good or inefficient printer depends upon the master printers of this day and generation.

A BOOK PRINTING ANNUAL FOR 1921

Boktryckeri Kalendern 1921, edited and published by Waldemar Zachrisson, Gothenburg, Sweden, 418 pages. Bound in red cloth with title and backbone stamped in gold.

This is the sixteenth edition of a year book, the aim of which seems to be to record the progress of book printing in all its branches rather than the progress of printing as a whole. Every article, with two or three exceptions, is written with this aim in view, giving the reader a fair scope of the accomplishments in this regard, both in Europe and in the United States. It is therefore a valuable volume for all lovers of well printed and well bound books who are able to read Swedish.

The book is well printed and beautifully illustrated. The type used in the composition is ten point old style with headings in fourteen point lining old style of English make. A forty-eight point plain initial, printed in orange, is the only ornament on the page.

Bodoni and his work are ably sketched in an article by Simon Bernsteen, a printer and book lover of Copenhagen.

For us Americans the year book contains four articles of special interest; one headed " Warren G. Harding, the Printer in the White House at Washington," gives a sympathetic character study of the President, partly a translation of Lord Northcliffe's articles in the *London Times.* Another article gives a description of the Curtis Publishing Company's plant in Philadelphia, illustrated with nine full page halftones. There are also two articles about the Roycroft Shop in East Aurora, New York, with samples of the work of Axel Edward Sahlin.

Henry Guppy, M.A., a well known English author, describes in a forty page article John Ryland's library in Manchester, England, as it stands today, practically the largest and costliest library of its kind in all the world gathered, developed and supported by private capital. In this article Mr. Guppy has given a history of book printing from its earliest beginning to modern times.

There are also illustrated articles about the Ashendene Press, the only one left of the three prominent ones which had their inception through William Morris and his disciples, the Kelmscott Press, the Doves Press, and the Ashendene Press; Aubrey Beardsley, the artist and designer who once startled England with his more or less unconventional drawings; the book fair in Leipsic in 1914, with four color halftone perspectives of the fair proper as well as exteriors and interiors of the principal buildings, also title pages from the English, Russian, Austrian and Italian catalogues; book printing from Norway, with a history of the organization work necessary to bring the industry the success it now enjoys, as well as pictures of the present and past leaders in this organization work; " Book Decorations Through the Ages," with numerous examples of French, German, English and Italian book typography. There is also an article on the history and development of rotagravure and a description of the new Winkler process of stereotyping halftones for three and four color printing.

The book also contains a directory of all book and job printers in Sweden, Norway, Denmark and Finland, as well as eighty-six pages of advertisements, neatly displayed and printed in black and orange. The majority of these advertisements sing the praise of printing machinery and printers' supplies manufactured in Germany, one German manufacturer occupying five pages, another two. Compare this with only two pages from American manufacturers, and the reason for Germany's predominance in the Scandinavian market can probably be guessed at. There is no reason in the world why German printing machinery should outclass that of American manufacture in the European market. It is only a matter of sales policy — that's the reason. However, through this directory the American manufacturers now have a chance to effectually circularize the Scandinavian printers; let's hope that this will prove a wedge splitting the barrier.—*Martin Heir.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Book on Care of Rollers

A West Virginia printer asks for a book which will be of help in the care and treatment of composition rollers.

Answer— Such a book was published several years ago, for free distribution, by Samuel Bingham's Son Manufacturing Company, roller makers, 636 Sherman street, Chicago. It is possible you may be able to secure a copy by addressing a request to that company.

High Speed for Three Color Work

Clayton Swarts, of the *Gazette,* Xenia, Ohio, sends a three color page of a holiday issue of a newspaper which was printed at the rate of ten thousand impressions an hour on a twenty-four page straight line Hoe press, without the color deck. He asks our opinion of the work.

Answer.—The printing of the three colors is well done. The green holly border, however, should have been trimmed or routed so that the shoulder of the plate would not print. Otherwise the work is commendable.

Praise for a Pressman

A. F. Droste, Waverly, Iowa, submits a copy of the December issue of the *Rhode Island Red Journal,* and asks our opinion regarding time taken for makeready and for running off the forms. Part of one section is in red and black.

Answer.—The pressman's work on this journal is well executed. The printing is clear and sharp, the text pages without exception being clearly printed. The halftones which are not damaged print legibly, and the two color advertisements register accurately. A few pages are marred by badly joined rules and worn plates, but the pressman is not to be blamed for these faults. Altogether he is entitled to praise for his skill.

Four Color Plate on Platen Press

The following letter was written by the Arrow Printing Company, Inc., Rochester, New York, when submitting a four color window card printed on a platen press: "We are enclosing a copy of a four color reproduction, designed and printed in our plant. We believe you will be interested in knowing that this job was printed on a platen press, and we also think you will agree that the result is unusually good for this class of job. The piece of advertising is designed to be placed inside of show cases or on the counters in jewelry stores and optical shops."

Answer.—The presswork on this job is excellent. The design shows good contrasts, and the rendering of the color combinations is very good.

Halftone Plate Printed Flat

A Canadian printer submits a catalogue page having a halftone plate showing spots, which he states he was unable to prevent. From appearance of plate it was run flat without any makeready, as the high lights printed legibly.

Answer.—The spots, we believe, are due to lack of proper makeready. If the plate had an overlay made for it out of thin paper it would not need quite so much ink to print and the solids would show up stronger. To make an overlay, first pull about three or four impressions on thin paper. With a sharp knife cut out (1) the solids, (2) the middle tones and solids, (3) the solids, middle tones and shadows. Attach these cut out pieces to a sheet in register, first the solids (1), next the middle tones and solids (2), and finally the piece which contains the three tones (3). The edges of the sheet may be torn, or they may be cut with a sharp knife. When overlay is finished it may be attached in the tympan about three or four sheets down. Of course a mechanical overlay would give much better results than a hand cut one.

Where the Fault Lies When Offset Occurs

A specimen of printing is submitted in which our opinion is sought as to the cause. It appears that the question is whether the ink or the pressman is to blame. Our opinion is based on appearance of printed specimens.

Answer.— Offsetting is not always due to the ink. More often perhaps it is due to some oversight of the pressman. An examination of the specimen does not give us any clue to the cause in this case. It would be just as fair to blame the pressman as to blame the ink; in fact we would say that the pressman should know before piling his stock whether or not the ink will dry quickly. If it does not, the addition of a small amount of paste or liquid drier would help expedite the drying. A trifle more impression on the outside pages would possibly have made it unnecessary to carry quite so much ink. It is the writer's belief that the ink could be used without offsetting if the stock when printed was not stacked in piles that were too large, and if no electricity was present in the paper.

To Prevent Column Rules Cutting

F. E. Drinkwater, St. Paul, Minnesota, submits the following plan to prevent column rules cutting: "The articles under the heading of column rules cutting as written in the November and December numbers of The Inland Printer are interesting. My experience as to this trouble is applicable to large newspaper forms of either type or metal. The main cause of this trouble is in the manner of lockup. From constant practice, if the forms are locked too tight at the bottom, the column rules (especially those in the center of the page) will become slightly bowed lengthwise. This explains the phenomenon that the ends of the rules remain even with the face of the type or metal. To determine the straightness of the column rule in question, set it crosswise in front of you and edgewise on a flat surface and in a dark room. Then hold a lighted match on the side of the rule opposite you and look through underneath the center. If you can see the light beneath the center and not at the ends of the rule, then it is surely bowed. If the column rule in question should prove to be not bowed, then replace in the form and proceed as follows: Unlock the forms, then tighten the press clamp. Slightly tighten middle side quoins, those on the bottom, and then the top and bottom side quoins. Then fully tighten side

quoins and finally those at the bottom. Lock up evenly all around. Before locking up forms, slightly tighten all quoins snug by means of the fingers. If the column rule was found to be bowed a new rule can be placed in the form. The most common way to remedy this trouble is to use three short pieces instead of a full length column rule. I have used this method many times and it has never yet failed to remedy the trouble. Of course, a new tympan will have to be made ready where the old one was rendered defective by the rule cutting."

Printing From a Negative Is Not a Typographic Process

A Southern correspondent asks for information as to how he can procure a print from a glass negative.

Answer.—There is a process called oil and bromoil printing in which a print may be obtained from a prepared negative. For particulars regarding this process we suggest that you write to Tennant & Ward, 103 Park avenue, New York city, and ask for a copy of *Photo-Miniature,* No. 106, which deals with the subject, "Practical Oil and Bromoil Printing." There is another method of printing from negatives called the simplified collotype process, sold under the name of Synop Process. Details and materials may be procured from A. W. Penrose & Co., Ltd., 109 Farringdon road, London, E. C. 1, England.

Height of Bed Bearers

A controversy between two pressmen on the question of height of bed bearers ended with no decision, so was referred to us. In deciding we wish to state that the bed bearers should be exactly .918 inch, or type high. For authority we refer readers to page 49 of book of instruction for erecting the Babcock Optimus press, which states: "The bearers, when screwed to the bed, must be exactly type high. Sometimes it is necessary to underlay them with paper to adjust them correctly. Use firm, hard paper for this purpose, as soft paper will crush down. If there are uneven places in the surface of the bearers, these places can sometimes be made straight by a little extra underlay. The bearers are always the correct height and perfectly even when shipped from the factory and need no adjusting."

Rollers Are Flat

A pressman states that during corrections taking several hours one of his presses was inadvertently allowed to stand with form rollers on plate and against vibrators. This caused flat places, which marked the halftones in the form, necessitating putting in another set of rollers. He asks a remedy for flattened rollers.

Answer.—If the form rollers are the same diameter as the distributor rollers or the top riders, they should be placed in a position where they are out of contact with the form, and after a while they may again regain their circular contour. Another plan is to set the flattened rollers against the vibrators and plate a trifle tighter, and allow the press to run for several hours. The increased friction resulting from the abnormal setting will induce heat. After a time the flattened surface will be worked into shape. A close watch should be kept to prevent the melting of the rollers.

Quads and Slugs Work Up Around Halftone

A correspondent writes describing trouble experienced in a form when two wood mounted halftone plates were used in a type page. It appears that he had to stop the press frequently and push down the quads, slugs and material in the blank area adjacent to both plates. He states that one halftone was underlaid and the other one was not, but no different effect was noted on that account.

Answer.—It is very likely that halftones were the disturbing elements in the form. A halftone or any other wood mounted plate may tilt even if it is not underlaid and it is more likely to tilt if it is underlaid. The shrinkage or expansion of the wood will make it out of true in its relation to the surrounding parts of the form. If the form adjacent to the halftone is sprung because the parts contiguous to the plate are not square, or do not have parallel surfaces, spacing material will work up. Before a plate goes into a form it should be tested on a plane surface for tilting. If a saw trimmer is available, take a very slight trim from the four sides. After the plate is on the press do not underlay the block; interlaylaying is the thing to do. Where possible do not wait until the form goes to the press, but have the plate made type high and have the low areas built up. A plate so treated will not cause workups. In modern makeready a pressman rarely finds it necessary to lift a plate from the form.

Press Stalled on Impression

A country publisher states that a peculiar occurrence took place when the first side of the paper was being printed. The feeder carelessly allowed too many sheets to be carried down by the grippers, and when the cylinder took the form the press came to a standstill. It took the combined efforts of the office force on the fly wheel to back the cylinder off the form. He wanted to know if main strength, applied as stated, was the proper method of procedure.

Answer.—There was danger of breaking out teeth of the star wheel which drives bed rack, or other driving mechanism, by applying force that way. The impression screws that adjust the cylinder should have been relaxed, which would have relieved the pressure of the wedge of paper which came between the cylinder and the form, then it would have been an easy matter to back up the press to release the paper. The readjusting of the cylinder to the bed bearers is not difficult.

The Resin Overlay

A Texas printer asks what has become of the powdered resin overlay which was in use several years ago.

Answer.—The overlay referred to is probably the Perfect overlay, of which we have not heard anything for some time.

A Southern printer asks how the powdered dragon's blood is used as an overlay.

Answer.—The material is not used directly on a tympan. It is mixed with very fine whiting and dusted on an impression pulled on onion skin folio with a strong ink. Mix equal parts of the two mediums and bolt through a fine mesh fabric. Dust it on an offset impression on both sides of the sheet. Hold over a source of heat until it turns black. Make several of these overlays and attach them down a few sheets in your tympan. It serves as an overlay, but we can not promise a degree of efficiency that would equal the various mechanical overlays now in general use. It might serve your purpose, however.

Unsatisfactory Printing Not Fault of Paper

A Southern printer submits several specimen folders where the printing of the black form over a tint was unsatisfactory. The printer had the idea that the stock was partly at fault.

Answer.—The fact that one side works pitted is due principally to the printing of a black on a tint where the tint was carried too strong. If you had printed the black first, then printed a varnish tint over the black, the effect would have been better. This varnish tint is transparent and may be procured from any ink dealer. The addition of a few patches of tissue paper in weak places will cause the parts to print up better than they show in these impressions. We do not believe the paper is at fault. Incomplete makeready and the carrying of too much ink on the tint form we would ascribe as the causes of unsatisfactory printing. In work of this character we would prefer to print the black form first and then use a transparent varnish tint as second form. We suggest that you ask your ink dealer for particulars.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Martin Heir to Visit Europe

Martin Heir, former secretary of the Typothetæ of Grand Rapids, Michigan, and recently secretary of the Printing Trades Secretary Managers Association, sailed for Europe on February 21. Mr. Heir will visit his mother at Namsos, Norway, and will also make an extended tour of the principal European countries with the object of studying conditions in the printing trade.

At the final meeting of the Grand Rapids Typothetæ, when Mr. Heir severed his connection with the organization, he was presented with a purse containing $150 in gold.

Prizes Won by Machine Composed Specimens

One of the facts brought out at the convention of the Maine Press Association, at Hotel Falmouth, Portland, January 12 and 13, is that more and more printers and publishers are coming to appreciate the speed and economy of machine composition, and that the use of the product of the modern composing machine is steadily growing in most classes of printing.

Two typographic contests were conducted in connection with the meeting — a newspaper and a job printing contest — and five out of six of the prize winning specimens were composed on the linotype. In the newspaper contest the first prize was won by the *Houlton Times;* the second, by the *Bath Independent;* and the third, by the *Skowhegan Independent-Reporter.* In the job printing contest the first prize went to the Southworth Printing Company, of Portland; the second, to the job department of the *Lewiston Journal;* and the third, to the job department of the *Houlton Times.*

Berry Succeeds Praigg as Director of Advertising of U. T. A.

Edward D. Berry, who is well known in the United States and Canada as an advertising man, editor, special writer and typographer, has been appointed Director of Advertising of the United Typothetæ of America, with offices at 608 South Dearborn street, Chicago. Mr. Berry succeeds Noble T. Praigg, who has been connected with the department of advertising since 1919. Mr. Praigg's new enterprise will be the development of a research, counsel and service organization in connection with direct advertising.

Mr. Berry was with the Lanston Monotype Machine Company for three years as director of publicity and as traveling representative of the president. He took over the editorship of *Monotype,* which was awarded a special prize for consumers' house-organs at the direct mail convention held at Springfield last October. For the past eight months Mr. Berry has been managing editor of *The Fourth Estate,* New York city. He was on the committee on



Edward D. Berry.

arrangements at the presentation of an editorial chair to President Harding by the editors of the country last July.

Mr. Berry made several investigations into the psychology of reading from the standpoints of printing and advertising, the results of which have been commended as new and valuable by psychologists and advertising men.

Mr. Berry was one of the organizers and the first president of the Printers' Supply Salesmen's Guild of Philadelphia. He was also one of the organizers and the first elected secretary of the Chicago Club of Printing House Craftsmen.

Printers' Supply Salesmen's Guild Elects Officers

The Printers' Supply Salesmen's Guild of Philadelphia held its first annual meeting January 20 at the Bourse dining rooms, when the following officers for the year 1922 were elected: President, A. G. Vasel; vice president, Charles F. Clarkson; recording secretary, P. F. Tynen; financial secretary, Milo E. Hayes; treasurer, Fred Meinecke. The Board of Governors consists of Norman E. Hopkins, E. A. Roberts, John P. Deal, F. A. Carpenter, and the officers ex officio. Although the Philadelphia guild was organized less than a year ago, it has the largest membership of any in the country and is a live organization. The retiring president, Edward D. Berry, one of the organizers of the Philadelphia guild, was presented a handsome walrus traveling bag by the members. Charles F. Clarkson, in making the presentation, called attention to the successful work of Mr. Berry in building up the membership in such a short time, and said that in truth the guild had been built around Mr. Berry's personality and that the members felt there should be a practical demonstration of the appreciation of the members, since his duties had taken him to another city.

Inland Daily Press Association Holds Annual Meeting

Over one hundred and fifty editors and publishers were present at the annual meeting of the Inland Daily Press Association, which was held February 21 and 22 at the Hotel LaSalle, Chicago. The two day session was taken up by reports of the routine business and a live program of addresses on points of vital interest to every publisher. Among the topics discussed by the speakers were "Fifteen Per Cent to Recognized Advertising Agencies, The Outlook," Dick Lee, of Lord & Thomas; "Apprentices," E. George Myers, associate editor, *The National Printer-Journalist;* "The Joseph Medill School of Journalism," H. F. Harrington, Northwestern University; "Special Page Advertising and How Not to Abuse It," J. H. Harrison, *Commercial News,* Danville, Illinois; "Allied Publishing Forces Which Contribute to the Success of Newspapers," Jesse H. Neal, secretary Associated Business Papers; "Metal Problems," L. D. Staplin, of the Metals Refining Company, Chicago; "Newspapers," H. C. Hotaling, secretary National Editorial Association; "Newspaper Advertising," F. P. Mann, president North Dakota Retail Merchants Association; "Circulation Building, Deduction from Income Tax," Clifford Yewdall, New York city; "Second Class Postage," Frederick W. Hume, executive secretary National Publishers Association.

Frank H. Burgess, of the *Tribune,* La Crosse, Wisconsin, was elected president of the association to succeed John Sundine, of the *Daily Dispatch,* Moline, Illinois. Will V. Tufford, of Clinton, Iowa, was reëlected secretary treasurer.

George E. Packard

There is, perhaps, no man catering to the wants of printers who is more popular throughout New England and in New York State than George E. Packard; but because he is a modest man, and insistently averse to being used for advertising purposes, his name is seldom seen in print. A friendly pen now gives him the public recognition he deserves.

Mr. Packard was born in Ellsworth, Maine, November 1, 1875. He and his



George E. Packard.

charming family have resided in Albany, New York, for several years. The son of a master printer, he learned the alphabet and the case at the same time, and could set reprint at the age of six. During his school days he worked at printing during vacations. He was a leader at school, and eventually became a thorough journeyman printer. In 1897 he entered the printer's supply field, and has sold everything from type to platemaking machinery, printing machinery and composing machines. Before undertaking the sale of anything, it is Mr. Packard's method to learn all about it. He is a student of everything connected with the production of printed things of all sorts, and thus has acquired an expertness which induced the American Type Founders Company a few years ago to engage him as a production engineer on the staff of its efficiency department. In this profession his wide experience and conscientious regard for the interests of his clients have resulted in a notable success.

"National Printer-Journalist" Merged with Trade Press Publishing Company

The *National Printer-Journalist,* formerly published in Chicago, has united with the Trade Press Publishing Company, of Milwaukee, Wisconsin, and is now being published in Milwaukee. Benjamin S. Herbert, who has been in charge of the *National Printer-Journalist* since the death of his father, B. B. Herbert, will continue as editor. The other officers of the company are: President and publisher, H. A. Apple; vice president and advertising director, F. L. Goulston; treasurer and business manager, P. C. Treviranus; circulation manager, W. E. Lenicheck; field manager, J. A. Ermatinger; art director, J. D. Campbell; associate editor, E. G. Myers; managing editor, H. J. Larkin; industrial editor, E. C. Kratsch; technical editor, M. Fahnestock.

The Trade Press Publishing Company publishes four other trade papers, and the consolidation will enable Mr. Herbert to devote his entire time to the editorial department. The *National Printer-Journalist* has the best wishes of the entire printing trade for its continued success.

Exhibition of Cover Designs

The original cover designs which were submitted by contestants in the Sunburst cover prize contest were exhibited in the Fine Arts building, Chicago, February 8 to 14, by the Hampden Glazed Paper & Card Company, of Holyoke, Massachusetts. Of the 3,500 designs entered in the contest, 275 were selected for this exhibition. The covers chosen comprised a great variety of subjects, and the designs and color schemes were strikingly beautiful. The exhibition was visited by a large number of artists, students and advertising men.

Second District Typothetae to Hold Convention

Elaborate preparations are under way for the annual convention of the Second District Typothetæ Federation (New York State above New York city) which is to be held in Rochester on March 10 and 11. An even better program than that of the convention held at Syracuse last year is hoped for, and the committee expects to provide a profitable as well as highly enjoyable two day session for the four hundred or more New York State printers, salesmen, foremen and service men who are expected to attend.

A carefully prepared program of nationally known speakers has been worked out, and this will be supplemented by round table discussions on various phases of the printing business.

The officers of the Second District Typothetæ Federation are: President, Frank J. Smith, Rochester; first vice president, Ira G. Payne, Albany; second vice president, Robert J. Hausauer, Buffalo; third vice president, W. D. Haight, Poughkeepsie; treasurer, Floyd N. Spaulding, Syracuse. All these officers have spent a great deal of time during the past year in looking after Typothetæ matters and they are all pledged to make the convention a great success.

All printers and publishers in the State of New York, whether affiliated with the Typothetæ or not, are urged to attend and take part in the conference. The annual election of officers will be held at an executive session on Saturday afternoon, the last day of the conference. Organization, coöperation and harmony will be the keynote of the conference, and its ultimate aim is to raise the standards of the industry in the State of New York to an even higher plane.

Numbering Machine Prices Reduced

Reductions in the prices of numbering machines have been announced by the American Numbering Machine Company and the Roberts Numbering Machine Company. The main offices of both firms are in Brooklyn, New York.

Presentation to Joseph A. Borden

A very pleasing event at the convention of the Printing Trades Secretary Managers Association recently held in Indianapolis was the presentation of a handsomely engrossed and illuminated testimonial of appreciation to Joseph A. Borden, formerly general secretary of the United Typothetæ of America, and now director of the department of general service of the American Writing Paper Company.

The presentation was made by Henry M. Ellis, secretary of the New Orleans Typothetæ, on behalf of the association. Mr. Ellis attributed much of the friendly and coöperative spirit now existing in the printing industry to the untiring efforts of Mr. Borden while secretary of the U. T. A., and expressed pleasure that in his present position as director of the service department of the American Writing Paper Company, Mr. Borden is still devoting his efforts to the interests of the printer.


Whereas, It has come to the attention of the members of the PRINTING TRADES SECRETARY-MANAGER ASSOCIATION, that our esteemed fellow member

JOS. A. BORDEN

has severed his connection with the UNITED TYPOTHETÆ OF AMERICA AS GENERAL SECRETARY; and:

Whereas, We recognize the great good he has accomplished for the printing industry through his untiring efforts and constant devotion to the establishing of higher business principles; now, therefore, be it

Resolved, That in acknowledgment of the brilliant and devoted services rendered to the MASTER PRINTERS of this country by JOS. A. BORDEN and for his helpful counsel to the members of this Organization, the Secretary be instructed to enroll him on the books as an HONORARY LIFE MEMBER of the PRINTING TRADES SECRETARY-MANAGER ASSOCIATION.

Committee:

JANUARY 26TH 1921

Testimonial Presented to Joseph A. Borden.

Mr. Borden's response was full of appreciation for the tribute expressed by the secretaries. He said he had considered it a great privilege to be able to help his fellow printers, and expressed the hope that his present line of endeavor would prove of lasting benefit to the printing industry.

Annual Meeting of Diem & Wing Paper Company

The annual meeting of the stockholders of The Diem & Wing Paper Company was held at the home offices, Cincinnati, Ohio, Saturday, January 21. Albert Diem, formerly president, who has retired from active participation in the affairs of the company, was elected chairman of the Board of Directors. I. Henry Reid, formerly vice president and general manager, was elected president. William A. O'Hara, vice president; Alvin Bodemer, treasurer; P. A. Stuhlreyer, secretary; and A. L. Brown, assistant secretary, were reëlected, as were also J. W. Sturm, Albert Evers and W. F. Roemler, as directors. These officials and directors comprise the Board of Directors.

The company is entering into the forty-second year of its existence. With home offices in Cincinnati, it has division houses and sales offices located at various points in the Central and Southern States.

Milwaukee Craftsmen Elect Officers

The Milwaukee Club of Graphic Arts Craftsmen held its regular monthly meeting January 19, at the Republican House. Addresses by W. F. Ebbing, secretary of the Ohio Knife Company, on "The Manufacture and Care of Paper Knives," and by William Knoelk, of the Business Science Society of Chicago, on "The Qualifications Necessary to Success," proved to be both entertaining and instructive. Members so strongly expressed their appreciation of the weekly gathering for noonday lunch at the Hotel Medford that additional meeting points are to be selected.

The following officers were elected for the ensuing year: President, George Faber; first vice president, R. F. Nuzum; second vice president, Emil Loebel; secretary, Walter Hoffmeister; treasurer, Edward Heimaker.

A committee was appointed to prepare a suitable testimonial of appreciation of the good work done by the retiring president, E. George Myers, during the formative period of the club.

Chicago Monotype Club Holds Annual Banquet

The Chicago Monotype Club celebrated its tenth anniversary on Saturday evening, February 18, by holding a banquet and dance in the Cameo Room at the Morrison Hotel. This club, which is composed of monotype operators, has grown rapidly since it was organized in 1912, at which time its membership consisted of sixteen. The accompanying illustration shows the numerical strength of the organization today, which is close to two hundred, comprising about ninety per cent of the monotype operators in the city. The object of the club extends beyond the social activities. It is one of real helpfulness. A sick benefit fund is maintained, also a fund from which members may secure small loans when necessity requires.

Following a splendid dinner, short addresses were delivered by William A. Goulding, the president of the club and toastmaster for the evening; James H. Sweeney, western manager of the Lanston Monotype Machine Company; Emmett Whealan, for years one of the most active members of Chicago Typographical Union, No. 16, now County Commissioner, though still carrying his membership in the union; Harry Hillman, editor THE INLAND PRINTER; Col. Michael H. Madden, for years one of the most prominent figures in the printing industry of Chicago; David H. Mallalieu, of the Central Typesetting & Electrotyping Company; and S. G. Greenfield, of the C. & G. Manufacturing Company. Walter W. Barrett, vice president of the International Typographical Union, and P. A. Howard, publisher of the *Ben Franklin Monthly,* who were on the program, were unable to be present. Musical selections were rendered by Benson's Orchestra, and vocal numbers by Miss Wilma Haaga, assisted by Russell Wilde, pianist.

At ten o'clock the floor was cleared, and those who trip the light fantastic enjoyed themselves to their hearts' content, mingling many of the old time dances with the so called modern steps.



Chicago Monotype Club Celebrating Tenth Anniversary.
Photo by Kaufman & Fabry.

New Printing School to Be Opened in Ithaca, New York

A school for the training of linotype operators and compositors is to be opened in Ithaca, New York, on April 15, according to an announcement made by Frank E. Gannett, of the *Rochester Times-Union,* president of the New York State Publishers Association. The school will be known as the Empire State School of Printing. The New York State Publishers Association has for nearly two years been considering the establishment of a school for teaching printing, but the school to be started in Ithaca will be along radically different lines from the plan first considered. It will be organized for the advancement of the printing trades and not for profit. The school will have no stockholders, but will be managed by a board of trustees.

If the present plans are carried out the Empire State School of Printing will be organized under the Educational Department of New York State and will be subject to supervision of the Board of Regents of the state. The publishers will then hold the same relationship to the school as the benefactors of any educational institution. The school will start with three instructors and accommodations for twenty-five pupils. Composing machines and modern equipment for instruction in hand composition will be provided.

Franklin-Typothetae of Chicago Holds Annual Dinner Dance

The annual dinner dance of the Franklin-Typothetæ of Chicago was held Saturday evening, February 25, at the Drake Hotel. It was declared by many of the guests to be the best of the many enjoyable events that have been put on by the Franklin-Typothetæ in recent years. Five hundred and twenty-three persons were served at dinner. The menu upheld the Drake's reputation for its excellent cuisine and the program was enjoyable and not too long.

William Sleepeck, whose humor and eloquence are well known to the printers of Chicago, filled the position of toastmaster in an admirable manner. Be it said to his credit, Mr. Sleepeck avoided the failing of many toastmasters, that of usurping the position of principal speaker of the evening.

In a brief paragraph it is impossible to do justice to the speaker, Dr. George Craig Stewart, rector of St. Luke's Parish, Evanston. His address on the subject of "Living Your Whole Life" carried a vital message to those having the privilege of hearing it.

In addition to supplying the speaker, the cultured suburban city of Evanston enjoyed the distinction of contributing the splendid music which enlivened the evening. The musical numbers were furnished by Rollin Pease, baritone, Miss Ruth Lees, soprano, and the Northwestern University Glee Club.

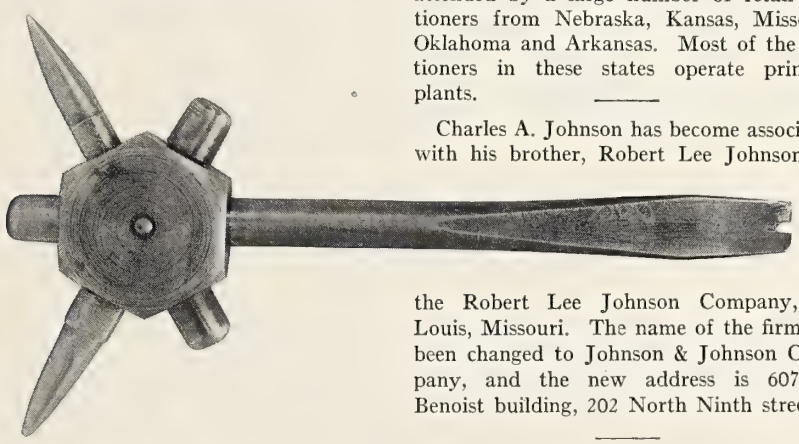
After the dinner and program the floor was cleared and the Drake Hotel orchestra provided music for the dancing which lasted till shortly after midnight.

Seated at the speaker's table were Dr. George Craig Stewart, speaker; William Sleepeck, toastmaster, and Mrs. Sleepeck; E. F. Hamm, president the Franklin-Typothetæ, and Mrs. Hamm; Thomas E. Donnelley, vice president; Daniel Boyle, treasurer, and Mrs. Boyle; James Hibben, chairman Franklin Association, and Mrs. Hibben; Ben C. Pittsford, chairman Typothetæ Association, and Mrs. Pittsford; R. B. Nelson, vice president United Typothetæ of America, and Mrs. Nelson.

The success of the banquet was due to the work of the program committee who spared neither time nor effort to provide a good evening's entertainment and to put across the sale of a sufficient number of tickets to meet the heavy expense involved. The members of the committee were: Harry Hillman, chairman, W. B. Patterson, L. F. Neely, F. J. Hagen, E. J. McCarthy, H. A. Staley, Milton Severinghaus and Paul H. Fieberg. The members of the reception committee were F. J. Hagen, chairman, E. J. McCarthy, C. C. Means, Ben C. Pittsford, D. W. Matthews, M. S. Burnett, Floyd Haas, L. J. Winiecki, A. A. Frederickson, C. Severinghaus, George Drucker.

Printers' New Combination Tool

A new combination tool has been devised by James J. Schmidt, of Rahway, New Jersey. The tool consists of a chisel, an awl and a punch, all of which are necessary in the printing trade when mounting and unmounting plates upon wooden bases, as well as when working on mounted cuts. The tools radiate from a central hub at equal distances apart, one of the tools being of such length as to form the handle and having a notch at its end whereby it may



Combination Tool for Printers.

also be used for pulling small nails. A punch with a diametrically opposite butt member for pounding, and a reversely arranged awl with a similar opposite butt for pounding, permit of instant adaptation of the tool for one purpose to another, by turning the tool about in the hand. The chisel which forms the handle member of the tool also has an opposite butt, which may be used in forcing the chisel under the plate which is nailed to the block, by hammering on the butt directly opposite. As the awl and punch are about two inches long from tip to tip, the operator has a better perspective, and all danger of missing with the hammer and striking the plates is avoided in this new tool, since the adjacent tool elements act as guards, extending farther than do the butts on which the hammering is done.

George R. Swart Opens Chicago Office

Announcement has been made by George R. Swart & Co., of New York city, of the opening of a Chicago office in the Transportation building, 608 South Dearborn street. A. W. Robertson, treasurer of the company, will be in charge of the new office.

The company since its organization a few years ago has produced and developed a varied and extensive line of equipment for printers and bookbinders. Representative of the G. R. S. line are the single fold folder, the jobbing folder, the parallel folder, the Jumbo double sixteen folder and the continuous feeder. Another development is an automatic pile feeder adapted to standard makes of small cylinder presses. The company also has the agency for the Christensen stitcher feeder and the Frohn Simplex pile feeder. Specially designed equipment has also been built by the company to solve the binding problems of many large plants.

Brief Notes of the Trade

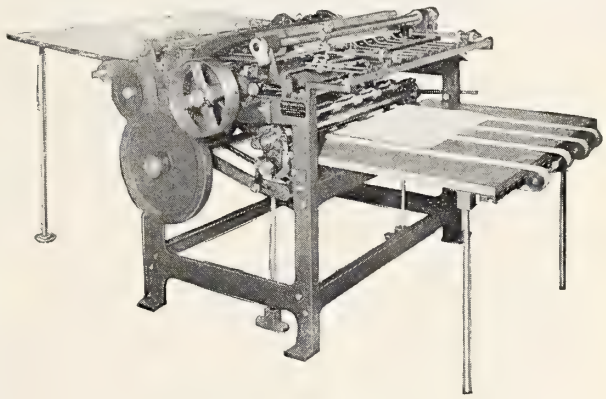
The midwest division of the National Association of Stationers and Manufacturers will meet at Kansas City, Missouri, March 22 and 23. This meeting will be attended by a large number of retail stationers from Nebraska, Kansas, Missouri, Oklahoma and Arkansas. Most of the stationers in these states operate printing plants.

Charles A. Johnson has become associated with his brother, Robert Lee Johnson, of the Robert Lee Johnson Company, St. Louis, Missouri. The name of the firm has been changed to Johnson & Johnson Company, and the new address is 607-609 Benoist building, 202 North Ninth street.

Frank H. Aldrich & Son, art service for advertisers, Toledo, Ohio, announce the removal of their offices to 421 Smith & Baker building, Superior and Adams streets.

To increase its facilities for research and development work, the American Printing Ink Company, of Chicago, has enlarged its chemical department. In addition to the services of F. E. Barmeier, who has been with the company for several years, those of Harry E. Rice have been secured. Mr. Rice was for several years operating chemist in a large Chicago dry color plant. Previous to joining the American Printing Ink Company he was chemist for R. R. Donnelley & Sons Company, where he had considerable experience in studying the practical application of inks to paper under the varying conditions encountered in a large printing plant.

The Latham Machinery Company, of Chicago, recently shipped a large consignment of bookbinders' machinery to Carmichael & Co., Limited, Sydney, Australia. This is the first large foreign order received by the company since the beginning of the business depression a year and a half ago, and it points toward a revival of foreign trade in the near future.



The G. R. S. Single Fold Folder.

Charles E. Salmon, who for many years has been connected with the ink and roller industry, has joined the sales staff of the Rapid Roller Company, Chicago.

Daniel J. Ryan, formerly with Ault & Wiborg Company, has been appointed vice president of James P. Roach Company, manufacturers of printing inks, Chicago. Mr. Ryan has had twenty-three year's experience in the manufacture and sale of printing inks. His first experience in the ink business was gained at the main plant of Ault & Wiborg Company, at Cincinnati. Later he was sent to the St. Louis branch, and in 1913 he was transferred to the Chicago branch as assistant to William H. Armstrong, the local manager. The James P. Roach Company, which was organized a little more than four years ago, has grown rapidly.

A copy of the latest specimen book of halftone inks has been received from the Jaenecke-Ault Company, Newark, New Jersey. This book contains reproductions of halftones in a variety of colors on coated paper and Certificate bond. It is interesting to note that "Charlie" Ault, president of the Jaenecke-Ault Company, is one of the "big four" in the printing ink business who started at the same time over thirty years ago, Frank McD. Sinclair, Philip Ruxton and H. D. Ruxton being the other members of the quartette. Each achieved conspicuous success in the business.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

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NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO

VOL. 68 MARCH, 1922 No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Printery in western Pennsylvania (three cylinder), regularly publishing forty-five periodicals; high-class job work for railroads and steel companies; volume of business about $100,000; very low expenses; an opportunity of this class is seldom offered. The right man will buy on investigation; if interested write STANLEY A. GILLESPIE, Room 1801, Arrott Bldg., Pittsburgh, Pa.

WANTED TO LEASE with option of buying later, paying weekly in eastern states, preferably New York or New Jersey, by practical newspaper man with 20 years' experience; county seat or live town where business can expand. M 573.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE — Small printing plant in Montgomery; 2 jobbers 8 by 12 and 12 by 18 C. & P.; good business; price $2,500; $1,000 cash; balance at 7 per cent. Write BEN W. DAVIS, Montgomery, Alabama. A value.

WANTED — A good manager or printing salesman to take an interest in a high-class modern well-going printing concern doing a business of over $100,000 per year; incorporated. M 523.

FOR SALE — Good established job printing office in Indiana county seat; price $3,500. M 468.

FOR SALE

FOR SALE — PRESSES: 1 No. 1 Pony Miehle, bed size 26 by 34 inches; 3 Walter Scott, 4-roller printed side up delivery, bed sizes 46 by 62, 42 by 55, 37 by 51; 1 56-inch 1/10 two-color Miehle press, 230 volts, D. C. motor, 1 Hoe double sheet rotary press, 44 by 64 inches; two Cross feeders and 230 volts D. C. motor, 1 John Thomson press, size 14 by 22 style "J" Laureate; 2 John Thomson presses, 10 by 15, two roller; 1 John Thomson press, 14 by 22, Model "C." FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers 33 by 46 inch jobber; 1 Brown D/16 46 by 70 inch folder; 1 Brown jobber 25 by 38 inches; 1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 Dexter No. 289 jobber, 25 by 38 inches; 1 Dexter No. 101 D/16 folder, 32 by 44 inches; 1 Cross folding machine feeder, 33 inches. MISCELLANEOUS BOOKBINDERS' EQUIPMENT: 1 Frohn stripping machine; 1 Frohn ruling machine with feeder, 38-inch; 1 Marresford tipping machine, 5 by 7 to 9 by 21 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Sheridan arch smasher; 1 McCain feeder for attachment to Model "B" Cleveland folder; 1 Seybold double head 7 by 38-inch die press; 1 Seybold round corner cutter. GEORGE R. SWART & CO., Inc., Printing Crafts Bldg., 461 Eighth avenue, New York city; Transportation Bldg., 608 South Dearborn street, Chicago.

WE OFFER THE FOLLOWING material at extreme bargains — One Western Electric motor, ½ HP 110 volt a. c., 60 cycle, single phase with two pulleys, now in use and in perfect condition, at extreme bargain at $40; font of mats, 8-point Roman with Bold Face No. 1, need about $10 worth of sorts, price $35; Cottrell-Babcock folio drum cylinder press doing good newspaper and job printing, price $400; 12 by 18 Humana feeder for C. & P. press, used only six months, worth $600, in perfect condition, $250; (will accept trade on last item, for Hamilton cabinet, metropolitan imposing stone, power saw, or 30-inch cutter in good condition); Series Engravers Roman (lining) 6, 8, 10, 12, 18, 24 point, some imperfect letters though usable; entire lot for $10; Series Bold Gothic Italic, 6 8, 18, 24, 36 point, a few imperfect letters, entire lot for $15; Series Post O. S. Italic 6, 8, 12, 18, 24, some imperfect letters, entire lot $15. (Will not break any series.) THE TIMES PRINTERY, St. Francisville, Illinois.

MODERN PRINTING EQUIPMENT available at a sacrifice; a manufacturer who has operated a large print shop of his own wants to dispose of his equipment at once and will sell for any kind of a reasonable offer; the material includes three Kelly presses, four Gordons, two with Miller feeder attachments, one Cleveland folder, one Seybold cutter, and a complete assortment of type, cases, cabinets and accessories; all the equipment is in splendid condition and purchase records show exactly when it was purchased and what it originally cost. If you are interested, write us and we will gladly give full details. M 570.

FOR SALE — Kidder rotaries: 28 by 20-inch perfector, flat or folded delivery; 30 by 30-inch perfecting and extra color on face; 36 by 48-inch two-color, and 30 by 20-inch and 36 by 60-inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders, one 8 by 12 inch one-color; also two 6 by 6 inch New Era presses printing two colors on top of web with attachments, and one 6 by 6 inch New Era press printing two colors on top and one color on the reverse side of the web with attachments. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 181 Quincy street, Chicago.

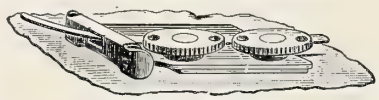
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not monotype) in 2-foot strips, 20c lb.; rule, 45c; cut, 5c lb. extra; linotype and monotype composition. Send for catalogue. GROSS TYPESETTING & FOUNDRY CO., 118 North Third street, St. Louis, Mo.

FOR SALE — No. 1 linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; $1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 North Third street, St. Louis, Mo.

SAVE $400.00 — Fuchs & Lang bronzer; machine in first-class condition; takes sheet 14 by 25 inches, speed 1,800 per hour; just the thing for office having small sheets to bronze; our price $200, F. O. B. Grand Rapids, Mich. GRAND RAPIDS LABEL CO.

TWO No. 00 MIEHLE cylinder presses complete, ready to run, with Wagner motors, Cross feeders and one extension delivery; all were purchased new, have been used only six months and are in perfect condition; will sell at a good bargain. M 575.

FOR SALE — Thermostat gas governor for Intertype; complete with burners and piping, ready to install, price $20. We now use electric pots. THE EVENING NEWS, Sault Ste. Marie, Michigan.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Brackett stripping machine in good condition, used very little; will strip flat sheets, reinforce catalogues, backs of books and tablets; price reasonable. M 564.

MILLER SAW-TRIMMER six-inch Standard metal cutting saws; regularly $6.00, our price $2.45. Write for information. WONDERSAW, 202 West 20th street, New York.

FOR SALE — Thompson Typecaster, complete equipment; like new machine; 6 to 48 point; price $1,600, cash or terms. FRANK NOSSEL, 38 Park Row, New York, N. Y.

FOR SALE — One 44 by 62 inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. M 319.

FOR SALE — Typewriters with linotype keyboard; best for all printers, publishers and vocational schools. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

FOR SALE — One Rosback No. 113 index cutter with adjustable rack; practically new machine; price $200, Grand Rapids. THE MACEY CO.

FOR SALE — Miller saw-trimmer; cost $450, sell for $250, terms; good as new; taken in exchange. M 503.

HELP WANTED

Bindery

YOUNG MAN with thorough knowledge of estimating the varied classes of work done in a complete trade bookbindery. Give full details in first letter as to qualifications, salary expected, etc. THE BURKHARDT CO., 545 Larned street, West, Detroit, Mich.

Composing Room

COMPOSITORS — One of the largest and most progressive firms in Canada doing the highest grade book and color work has openings for an artistic job compositor, also make-up man; we are running open shop, forty-eight hours, pleasant working conditions, and will pay the highest wages to the right men; every opportunity will be given for advancement. To men who are looking for a good steady position with good prospects for the future, this is an exceptional opportunity. Reply, giving full particulars, to M 496.

COMPOSITOR-FOREMAN — High-class man who can design and execute effective printing and manage shop to get production; small, progressive plant doing good work; wages commensurate with ability; steady position. THE TOPHAM PRINTING CO., Saginaw, W. S., Michigan.

WANTED — First-class linotype operators for book and tabular work; high-grade job compositors; experienced stoneman and make-up man; also combination stock man and paper cutter; permanent positions; open shop, 48 hours. THE R. L. BRYAN COMPANY, Columbia, S. C.

WANTED — Estimator, layout man or assistant superintendent, thoroughly experienced in one or more of the following lines: job printing, specialty printing, folding box work. Give full information about yourself, experience, salary wanted, and references in first letter. M 569.

MONOTYPER — Combination man, thoroughly experienced on keyboard and caster; good permanent position for man who can qualify. Give age, past experience, former employment, salary expected, etc. THE McDONALD PRINTING CO., 107 Opera place, Cincinnati, Ohio.

COMPOSITOR — Excellent, permanent position for man who can produce high-grade typography. Give age, experience, salary expected, etc. Also send samples of work if possible. THE McDONALD PRINTING CO., 107 Opera place, Cincinnati, Ohio.

WANTED — Non-union A-1 stoneman familiar with patent bases and close register work; must be able to give final O. K. on position; good pay. FRED L. KIMBALL COMPANY, Waterloo, Iowa.

WANTED — Stone man for cylinder lockup; high-grade catalog work; open shop; a real job for a man of real ability; none other need apply; Northwestern Ohio. M 533.

"HANDY LAY-OUT SET" — 4-page to 64-page; instant, accurate, convenient; postpaid $1, worth $100. BOX 257-I, Santa Barbara, Cal.

WANTED — Linotype machinist operator; open shop; northwestern Ohio. M 545.

Pressroom

WANTED — First-class pressman, combined cylinder and platen; open shop; $50 per week of 48 hours; one-man job; must be experienced in color work. J. S. BARNETT, Mfg. Stationer, Waco, Texas.

Proofroom

WANTED — Proofreader; open shop. CASLON PRESS, Toledo, Ohio.

Sales Manager

PRINTING PRESS SALES MANAGER WANTED — A cylinder press manufacturer of high standing needs an experienced and vigorous sales manager, with progressive ideas, competent to inspire a sales organization, supervise advertising and conduct the general correspondence of an expanding business; state salary required. All communications will be received in strict confidence. M 571.

Solicitor

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use Bennett's system, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 East 16th street, New York city.

MISCELLANEOUS

BUY PRINTERS' APRONS and sleevelets of quality. Aprons with special pockets, 27-inch, $1.00; 36-inch, $1.25 postpaid. Wear like iron. Sleevelets, shirt sleeve savers, 60c per pair. Satisfaction guaranteed. HOMEMADE APRON CO., D 13, Carpentersville, Ill.

THE "SIMPLEX CUT-MAKING PROCESS" will enable you to make your own cuts at little expense; complete directions for one dollar. SIMPLEX PROCESS CO., Lock Box 475, Haughville Station, Indianapolis, Ind.

DON'T THROW AWAY MATRICES — Smashed toes rebuilt, combination teeth repaired; all matrices thoroughly tested and cleaned; cost 3 to 4 cents per salvaged matrix. FRANK MONTGOMERY, Lyons, N. Y.

WANTED — Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, Printing Agent, Baltimore, Md.

SITUATIONS WANTED

Bindery

STOCKMAN AND PAPER CUTTER, thoroughly familiar with paper values, sizes and grades and all miscellaneous duties of stock and cutting departments in a first-class printing establishment; volume of work permitting, fully capable of handling shipping in connection; I am active, healthy, middle age and married, am considered reliable, with good common practical sense; willing to go anywhere. M 406.

A BINDERY FOREMAN of exceptional ability, having a keen insight of pamphlet, magazine and manifold work, expert on all bindery machinery, and thoroughly familiar with paper stock, would like to hear from some concern with medium or large bindery who has an opening for such a man; one who can show results; union. M 498.

SUPERINTENDENT-FOREMAN big plant, cloth edition man; 20 years in trade, 12 as executive; thoroughly experienced in pamphlet, cloth and extra work, sheets to bound books; highest references; will stand the closest investigation as to competence and character. M 529, care The Inland Printer, New York city.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72. Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

***Published by* A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

SITUATION WANTED by reliable bindery foreman; an A-1 blank book finisher, forwarder; 21 years' experience, 5 as foreman; age 37; non-union; state wages, class of work, equipment quality and advancement opportunity. M 562.

EXPERIENCED STOCK CUTTER wishes to hear from a reliable concern who can offer a steady position. M 449.

Composing Room

MONOTYPE KEYBOARD OPERATOR, with knowledge of caster, shortly emigrating to Canada, would be pleased to communicate with good house with view to engagement on arrival; 9 years' all-around experience; 5,000 ems, knowledge of mechanism. HOWES, 10, East street, Thame, Oxfordshire, England.

COMPOSING ROOM FOREMAN for good reasons desires a change of location; thoroughly competent both as executive and workman; ten years' experience as foreman; age 38; gilt edge references; in reply give particulars; union. M 576.

A-1 STONEMAN AND COMPOSITOR desires position; familiar with line-up, color work, etc., on catalog work; married; non-union; only permanent situation in modern shop considered; state wages. M 577.

Editor

RECENT OWNER of a live stock publication, formerly one of the founders of the department of journalism in a large state university, and holder of an executive position on a metropolitan newspaper, 30 years old, is open for a proposition editing or managing a newspaper. M 574.

Executive

PRINTING EXECUTIVE AND MANAGER — Has extensive business experience and technical training in both large and small plants; can manage office end of business and organize entire plant on efficiency basis; dependable references covering integrity and ability as a high-grade producer and organizer; desires connection in or near Chicago where energy and brains will be given a chance to show what they are worth; well acquainted with Chicago printing field; will be available March 15, but ready to consider proposals now; will not jump at any proposition offered, and will take sufficient time to "sell myself" on the situation and city. Personal interview can be arranged after March 4. M 565.

PRINTING SALES EXECUTIVE — Experienced advertising man who applies advertising service to printing service and produces results; accurate estimator and can lay out work for economical production; good man who wants connection with high-grade concern only. M 568.

Managers and Superintendents

SUPERINTENDENT, MANAGER or business partner; some one can use me to both our advantage; there is some owner of a well-established printing business that needs a reliable right-hand man or an owner that wants to retire and be able to place the business in reliable hands for management; I am 36 years old, high school education, been at the business 18 years; at present general charge of labor, paper buying and supplies, doing business of $150,000; can estimate; will make change where thoroughness, reliability and hard work are wanted and will be remunerated; can invest. M 578.

PRODUCTION DETAIL MAN, superintendent-foreman, open for immediate connection with reliable firm; middle age; no labor union affiliation; practical printer, 25 years' active experience; know business thoroughly; capable of training men and molding enthusiastic organization; unusual qualifications as estimator and in cost system operation; a hard, fast worker who means business all the time; can get big volume of work through plant; go anywhere. M 510.

MANAGER-SUPERINTENDENT who knows every branch of the printing business from practical and executive experience during the past twenty-five years desires to make a change; now managing printing and lithographing plant doing high-grade catalogue printing and offset color-work; thoroughly familiar with the buying and selling end of the business; also experienced in offset lithography; can furnish first-class references as to character and ability. M 566.

SUPERINTENDENT-FOREMAN — Capable executive, efficient and systematic; pleasant and agreeable; know details of all branches of printing; best of references as to character and integrity; private plant preferred. M 572.

Newspaper

NEWSPAPER MAN, many years' experience, wants management or part ownership good weekly or daily in small U. S. city where clean, legitimate work will pay. M 559.

Pressroom

JOB PRESSMAN — Have had eight years' experience on best two and three color and half-tone work; married; understand handling help. JOB PRESSMAN, P. O. Box 412, Des Moines, Iowa.

WANTED TO PURCHASE

PRINTING MACHINES WANTED, new, rotary two-color, for producing first-class printed bread wrappers; must be complete with casting box, etc.; state full particulars and location for inspection. M 560.

FOR CASH a secondhand Thompson Type Caster in perfect condition. Write if complete with motor, molds, lead and rule attachment and list of matrices. "EL INFORMADOR," Guadalajara, Mexico.

WE WILL BUY for cash Kelly press and latest model Miller Automatic feeder, either with job press or without. Give full particulars, condition, age, price. M 563.

WANTED — Platen press about 14 by 22, Colts Armory or equal make; must have first-class ink distribution and be in good shape; name best price to M 567.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Advertising Service

PRINTERS — One way to convince your customers that Direct-Advertising pays is to use some of it yourself; blotters, letters, envelope enclosures desired and written to increase your business. HOWARD HANNEGAN Advertising Service for Printers, 2003 Lamont avenue, McKeesport, Pa.

Bookbinders' Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Our Latest Model No. 4

Gas heated complete, with motor cooling space, etc., $125.00
Electrically heated, $10 additional.
Embossing or Engraving Compounds, per lb..... $2.50

EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible** and **Permanent**, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc., 251 William St., New York City

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — See Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. Sample matrices ten cents each. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y., Delavan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

EVERY PRINTER SHOULD HAVE THIS
ADVERTISING HANDBOOK $1
413 PAGES
148 ILLUSTRATIONS
Contents—How to write advertisements. Type. Layouts. Engravings. Electrotypes. Follow-up. Sales Letters. Trade-mark Law, etc. Money back if desired.
INTERNATIONAL CORRESPONDENCE SCHOOLS, Box 7714, Scranton, Pennsylvania

THE AUTOPRESS Automatic Cylinder Printing Press
Latest Model includes many improvements. Speed, 5,000 Impressions an Hour.
STURDY CONSTRUCTION FINE INK DISTRIBUTION
LOW OPERATOR HIRE SMALL RUNNING COST
Hundreds of Users Everywhere. Write for Booklet.
THE MASTER MACHINES CORPORATION, 110-112 W. 40th St., New York

Vibrators for Gordon Presses
A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; $15 to $20; write for free trial offer.
ACME MULTI-COLOR CO., 914 Grand Ave., Kansas City

Copy Writers—It Pays to Advertise
IF YOU DON'T PAY TOO MUCH!
Glad to help with your Letters, Advertising and Newspaper Copy.
Country Syndicate Advertising. 202 N. Y. Papers, one inch, $25.00.
Lawrence Frederick Deutzman, 507 Fifth Ave., New York City

Membership Certificates
For Churches, Clubs, Lodges, etc. To be completed by Printing or Lithographing.
ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS,
45 Warren Street New York, N. Y.

Try This Rugged Cover for Well-Printed Catalogs

You feel safe when your fine catalogs are enclosed in PENINSULAR-GIBRALTAR COVER. You know that this long-wearing stock will carry your book anywhere—will keep it presentable while traveling—and will preserve its impressive appearance after long, hard wear.

For this sheet is made purposely to withstand hard knocks though it is produced in very attractive ripple finishes, as well as antique and crash weaves.

These responsible paper merchants can show you the wide range of colors, finishes and weights and can help you select the particular sheet that fits your needs. Careful buyers ask for

GIBRALTAR COVER

Gibraltar Agents Are:

HUDSON VALLEY PAPER COMPANY.....Albany, N. Y.
B. F. BOND PAPER COMPANY.....Baltimore
STONE & ANDREW, Inc.....Boston
BRADNER SMITH & COMPANY.....Chicago
CHOPE-STEVENS PAPER COMPANY.....Detroit
PEYTON PAPER COMPANY.....Duluth
DWIGHT BROS. PAPER COMPANY.....Grand Rapids, Mich.
BERMINGHAM & PROSSER COMPANY...Kalamazoo, Mich.
MISSOURI-INTERSTATE PAPER COMPANY.Kansas City, Mo.
THE PAPER SUPPLY COMPANY.....Minneapolis
J. E. LINDE PAPER COMPANY.....Newark, N. J.
J. E. LINDE PAPER COMPANY.....New York City
A. S. DATZ & SON.....Philadelphia
IRWIN PAPER COMPANY.....Quincy, Ill.
M. J. EARLE.....Reading, Pa.
R. M. MYERS & COMPANY.....Rochester, N. Y.
MISSISSIPPI VALLEY PAPER COMPANY.....St. Louis
ST. LOUIS PAPER COMPANY.....St. Louis
ALLING PAPER COMPANY.....San Antonio, Texas
STANDARD PAPER COMPANY.....Tacoma
CENTRAL TOPEKA PAPER COMPANY.....Topeka
B. F. BOND PAPER COMPANY.....Washington
McFARLANE, SON & HODGSON, Ltd.....Montreal
THE LINDENMEYR & JOHNSON PAPER CO., Ltd.
London, England

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers



Home of the
GLOBE
ENGRAVING & ELECTROTYPE COMPANY

DESIGNING
RETOUCHING
HALFTONES
ZINC ETCHINGS
COLOR PLATES
WAX & WOOD ENGRAVINGS
LEAD MOULD
NICKEL-STEEL ELECTROTYPES

701-721 S. DEARBORN ST., CHICAGO
Telephones, HARRISON 5260·5261·5262 *All Departments*

VOLUME 68 MARCH, 1922 NUMBER 6

MAR 14 1922

THE INLAND PRINTER

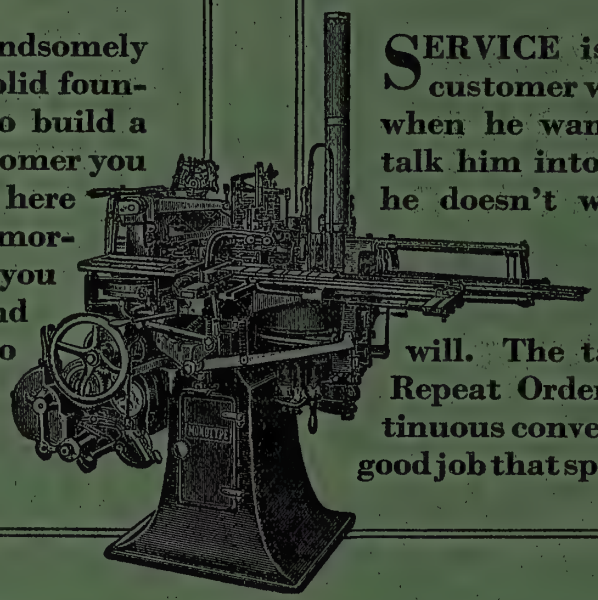
THE LEADING BUSINESS & TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

Linked to the Monotype are Quality and Service

QUALITY pays handsomely—it is the only solid foundation on which to build a business. The customer you get by low prices is here today and gone tomorrow; the customer you get by Service and Quality is bound to you—he is one of the assets of your business.



SERVICE is giving the customer what he wants when he wants it—if you talk him into taking what he doesn't want you are wasting your time and losing his goodwill. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

The word Monotype means much more than the name of a machine—it includes a complete system of composing room efficiency based on the work of the Monotype both as a Composing machine and as a Type and Rule caster.

The Barrett

Adding, Listing and Calculating Machines are made in the Monotype factory and sold by the Monotype Company. The Monotype is built with the precision of a railroad watch—and the Barrett is Monotype-made. Think what Monotype Quality and Monotype Service will mean to the purchaser of a Barrett. The Barrett is Portable, Noiseless, Proves the Work—and PRINTS the Proof.

LANSTON MONOTYPE MACHINE CO.

The Monotype *The Barrett*

PHILADELPHIA

NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

Monotype Company of California: SAN FRANCISCO

345

This advertisement is set in Monotype Series No. 275

Service in Paper

IT is no unusual thing to find the average business house using a great many varied watermarked bonds in their organization. That this condition is undesirable, is evident. How much better it would be for any organization to standardize their stationery and office forms on one high-grade bond and thus do away with the confusion often resulting from forms of different colors and watermarks. Any manufacturer can assure himself of maximum satisfaction by having his printing done on Lakeside Bond.

LAKESIDE BOND

To the printer, such a stabilization would prove even more beneficial. How simple it would be to handle all of this customer's work and how easily competition could be discouraged.

The ideal bond would naturally be Lakeside. Not only because Lakeside would prove always satisfactory, but because it is carried in over 190 various sizes, weights and colors, because it has a clear White color and possesses a snap and crackle found only in much more expensive papers.

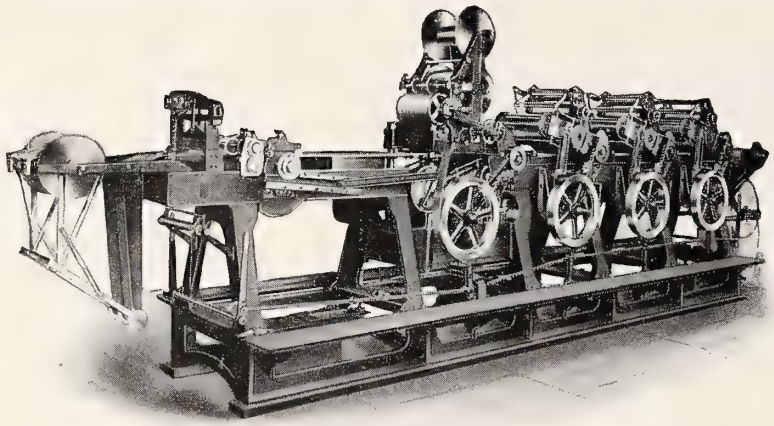
We will gladly furnish you full sheets for testing or samples of letterheads on Lakeside Bond for your own conviction.

A Lakeside Job is a Job of Permanent Satisfaction.

BRADNER SMITH & COMPANY

175 WEST MONROE STREET
CHICAGO ILLINOIS
Main 2060

Once Through the Press Completes the Job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The NEW ERA Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

NEW ERA MULTI-PROCESS PRESS

Built by

The New Era Manufacturing Company

Straight and Cedar Streets Paterson, N. J.

YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

The INLAND PRINTER

Vol. 68, No. 6 HARRY HILLMAN, Editor March, 1922

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



The HICKOK Dual L Ruling Machine

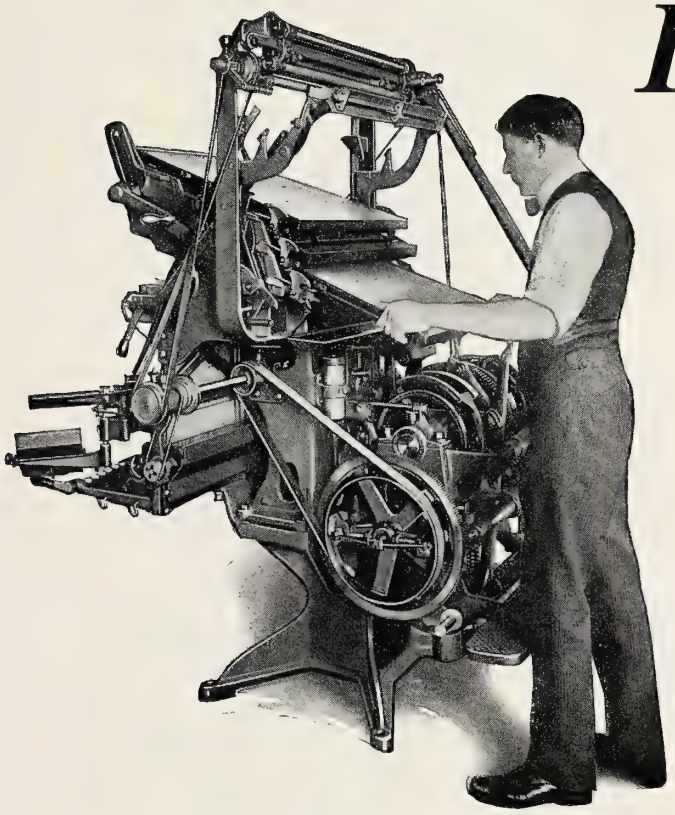
will rule both faint and down lines on one side of the sheet at one operation, thereby saving about 75% in time over the single machine. This machine has become most popular as a job machine, as all up-to-date shops are equipped with one or more. Guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO. Established 1844 **Harrisburg, Pa., U. S. A.**

3rd Reason

WHY the INTERTYPE *IS* "The *Better* Machine"

This is the third of a series of practical talks on Intertype construction. More will follow. Watch for them!



Flexibility!

The man in the picture is removing the third or bottom magazine from a Model C three-magazine Intertype.

Whether that magazine contains 5-point or large display matrices, it can be used with equal ease on another Model C (as the first, second, or third magazine), or on a Model B or Model A.

Note particularly that the middle and bottom magazines are changed as easily as the top one.

Also that all Intertype mold caps—regular, recessed, advertising figure, and head-letter—are freely interchangeable on the standard mold bodies.

All of which means that *any Intertype is your head-letter machine, any Intertype is your display machine, any Intertype is your fast machine for "straight matter." All are always available in emergencies for any particular work which the occasion may demand.*

"Intertype" stands for
Interchangeable **type**setting machines

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, BROOKLYN, N. Y.

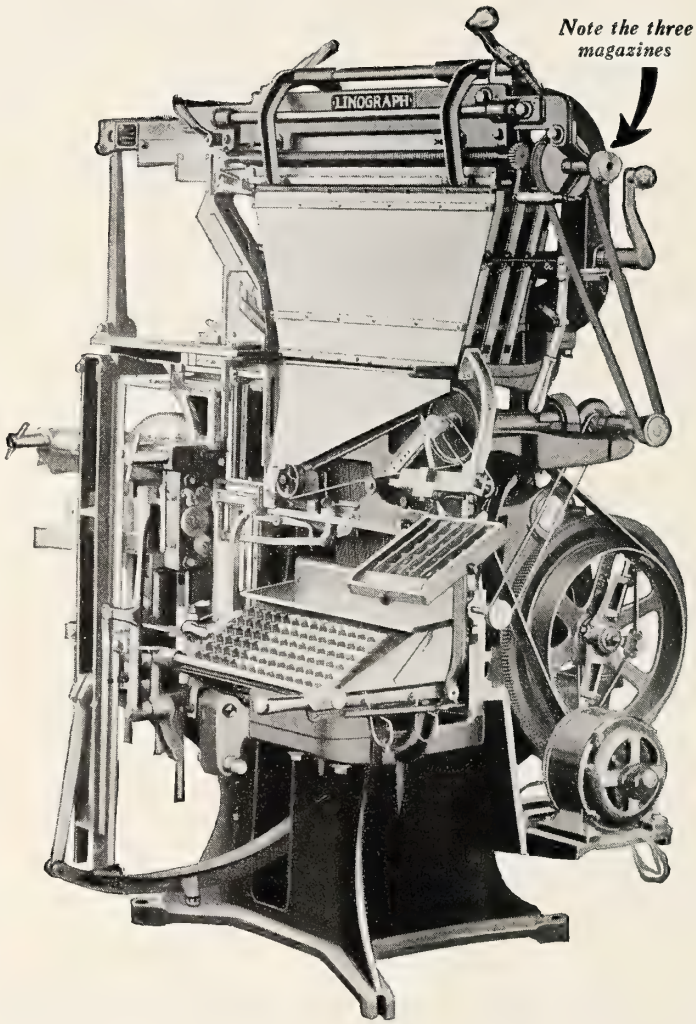
550 Rand McNally Building, CHICAGO
303 Glaslyn Building, MEMPHIS

306 Aronson Building, SAN FRANCISCO
Canadian Agents, Toronto Type Foundry Co., Ltd.

It is a Real Multiple Magazine Machine

ADVANTAGES OF THE LINOGRAPH

Convenience and Economy



YOU can equip your Composing Room with a Model 3 Linograph and as many magazines and matrix faces as your work requires. You can start with one magazine and add others as fast as required.

It is a complete machine all the time and the addition of another magazine does not in any way change the mechanism which is all there all the time.

It only takes three seconds to shift from one magazine to another on the Model 3 Linograph. All three magazines can be taken off and three others put on in less than one minute.

The Linograph is the machine you want.
Write for "Answers to Your Questions."

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

The Linograph Way is the Easiest Way

Over 10,000 Sets of These Miniature Folds Are in Use—*Have You Your Set?*



Over three years of use among printers and advertisers has proven the value of this set of Miniature Standard Folds for the Dexter Standardized Jobbing Folder.

Get your salesmen, layout men, stone men and bindery operators sets of these miniature folds for the Dexter Standardized Jobbing Folder.

The use of these folds makes for economy not only in the Bindery, but also in the Press Room. They are all adapted to work and turn forms without tumbling the sheet, and in many cases cut the presswork in half.

A careful analysis of folding requirements made by this company shows that approximately 98% of booklet, catalog and house organ folding comes within these thirteen standard folds.

Send for your set today.

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

***Folders** Cross Continuous Feeders, Dexter Pile Feeders, Automatic Clamp Cutters, Kast Stitcher Feeders and Wire-Stitching Folders*

CHICAGO PHILADELPHIA BOSTON CLEVELAND DALLAS ATLANTA SAN FRANCISCO



Royal Men Work

And Their Skill Is *Inimitable*

Every electrotype they turn out is looked upon as a Royal advertisement. One job well done brings another; and satisfied customers tell their friends about Royal.

So well do our men understand *the principle* of giving full-measure service that we have been compelled to add 6400 square feet to provide extra facilities for production.

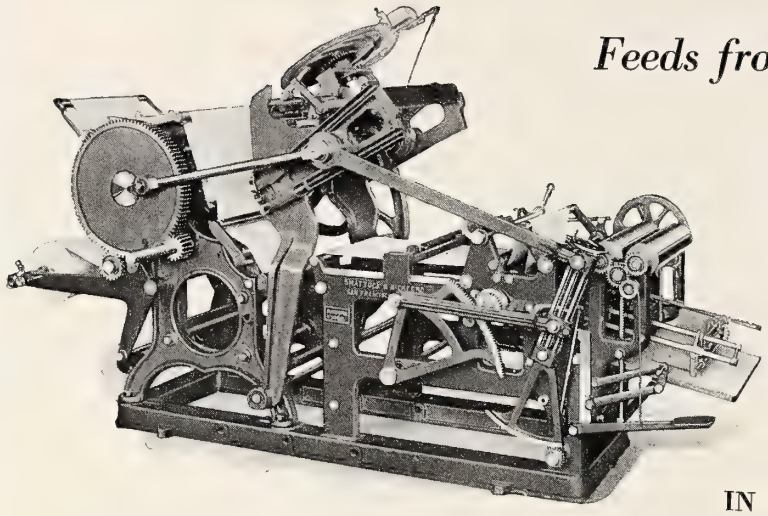
Royal Electrotype Company
Philadelphia

Folders
Folder Feeders
Press Feeders
Wire Stitcher Feeders
Cutters
Roll Feed Job Presses
Gathering Machines
Covering Machines
Round Hole Cutters
Pneumatic Appliances
Bundling Presses
Slip-Sheet Separators
Sheet Varnishers
Tipping Machines
Ruling Machines
Ruling Machine Feeders
Press Slitters
Etc.

GRS

Good Reliable Service

Investigate!



Feeds from the Roll!

Perforates,
Punches,
Slits,
Cuts into sheets,
or, Rewinds.

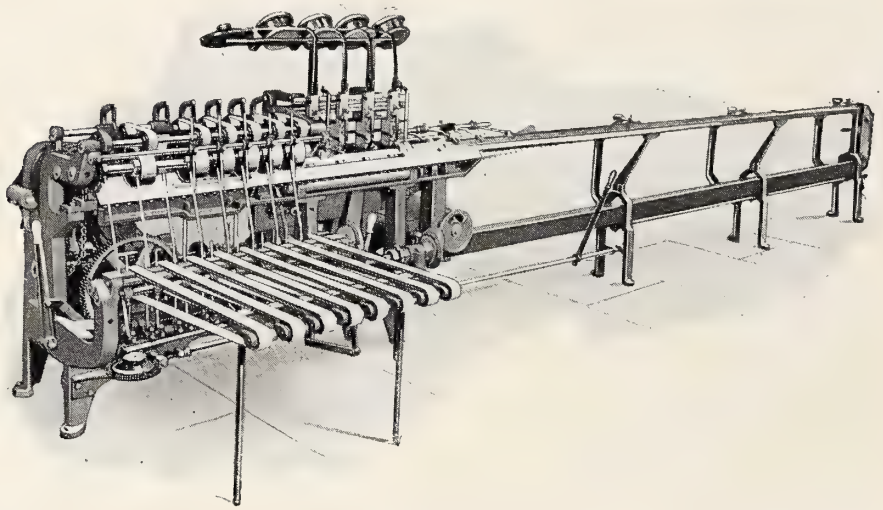
Can be made to
Print in two colors,
Back up form,
Collate duplicates

IN ONE OPERATION

The SHATTUCK & BICKFORD ROLL FEED EQUIPMENT
in conjunction with the standard C. & P. Jobbing Press, thus placing your jobbing work on the High Production Basis.
Complete details cheerfully furnished.

CHRISTENSEN STITCHER FEEDER NEW DESIGN

Mechanical Balance *High Speed* *Easy Adjustments*



This *latest type* Stitcher Feeder is backed by over fifteen years' stitcher feeder experience. Mechanically balanced, permitting 140 to 600 staples per minute with *only one feeding operation, inserting signatures direct on the machine.*

GEORGE R. SWART & CO., Inc.

Printers' and Bookbinders' Machinery

PRINTING CRAFTS BLDG.
34th St. and Eighth Ave.
NEW YORK

TRANSPORTATION BLDG.
608 So. Dearborn St.
CHICAGO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

CHAMBERS KING CONTINUOUS FEEDER

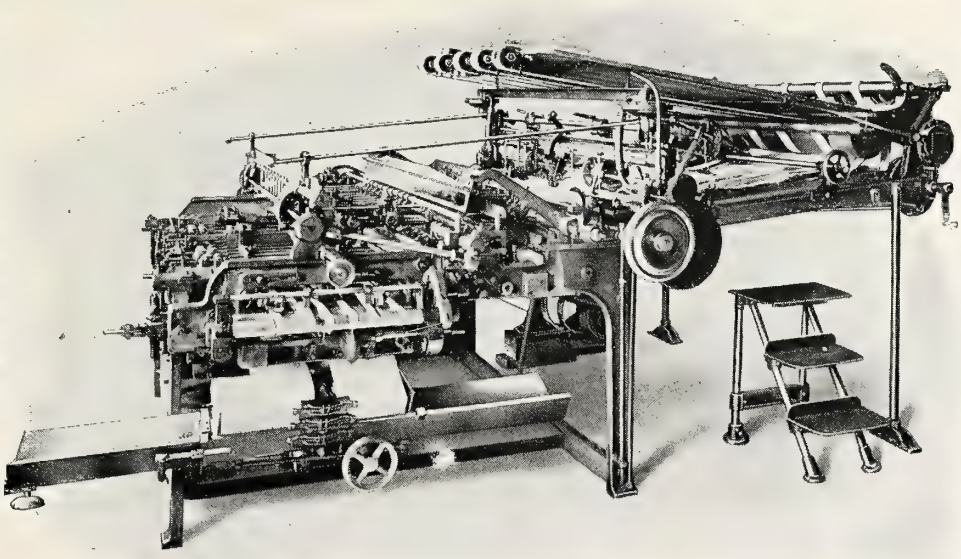
Attached to Chambers Double 16—32 Insert Folder

King Continuous Combing Feeders have been improved, simplified and developed to the highest state of efficiency.

Control feature operates pneumatically, insuring instant and simultaneous action of different parts of the machine, *obviating* the complicated mechanism common to strictly mechanical feeders such as gears, rods, cranks, levers and cams, requiring continuous adjustments.

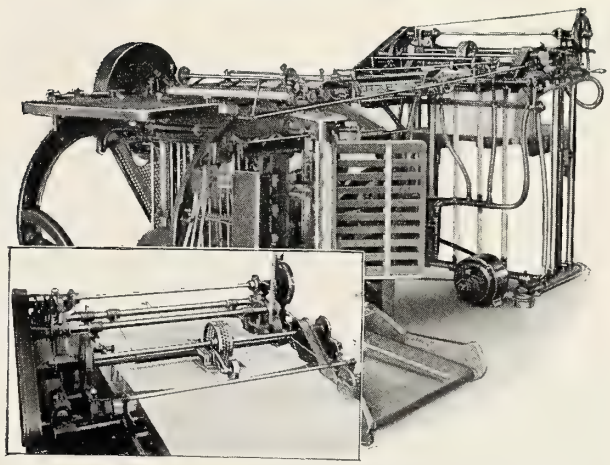
Recent installations made in some of America's finest plants.

Investigate and learn why.



FROHN PILE FEEDER

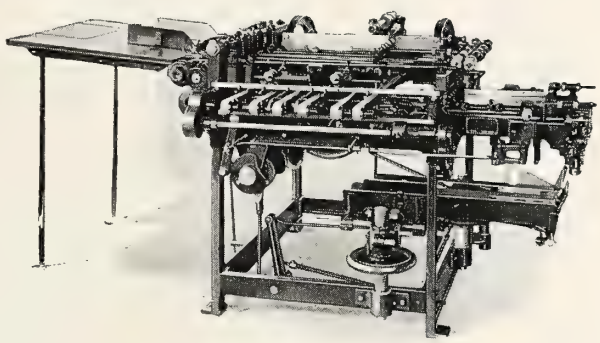
attached to Cleveland Folder



No speed is *too fast* for the FROHN FEEDER —feeding small sheets up to 12,000 an hour. Let us furnish list of users together with *Photostatic testimonial exhibit.*
Built by the *originators* of this type feeder.

G. R. S. BOOK and PAMPHLET FOLDER

Model Jobber 28



Benefited by years of experience, we have produced a *Model Jobbing Folder*, superior in design and wonderfully built.
Scientifically geared to get an even distribution of power, reducing friction and strain, permitting speed and reducing upkeep.

Sole Agents in United States and Canada for

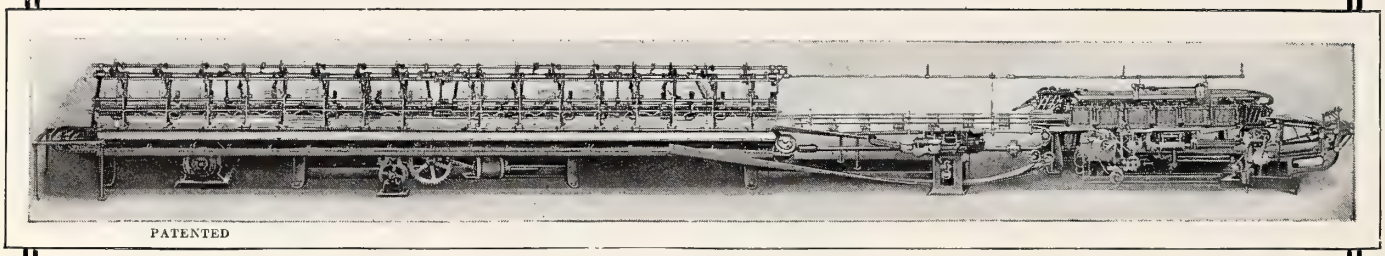
CHAMBERS BROS., *Philadelphia, Pa.* (Folding and Feeding Machinery)
L. J. FROHN CO., *Brooklyn, N.Y.* (Simplex Pile Feeders, Disc Ruling Machines)

Sole Eastern Agents for

CHRISTENSEN MACHINE CO., *Racine, Wis.* (Wire Stitcher Feeders)
BERRY MACHINE CO., *St. Louis, Mo.* (Round Hole Cutters and Pneumatic Appliances)
SHATTUCK & BICKFORD, Inc., *San Francisco, Cal.* (Roll Feed Job Presses)

JUENGST
Gatherer, Stitcher and Coverer

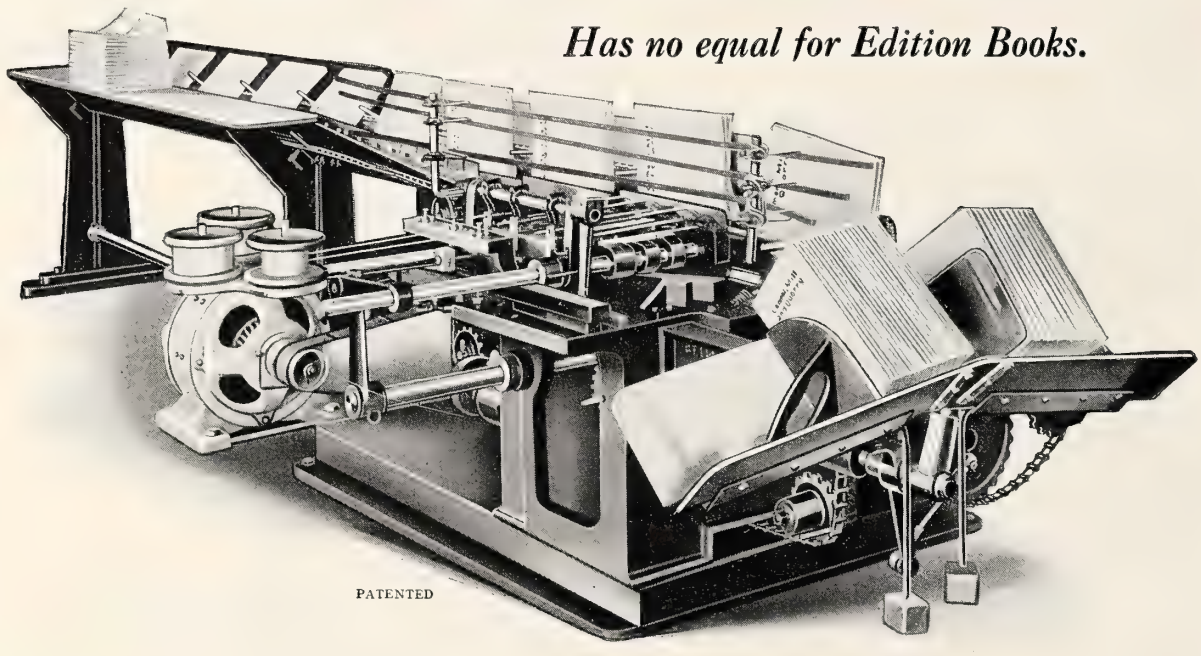
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



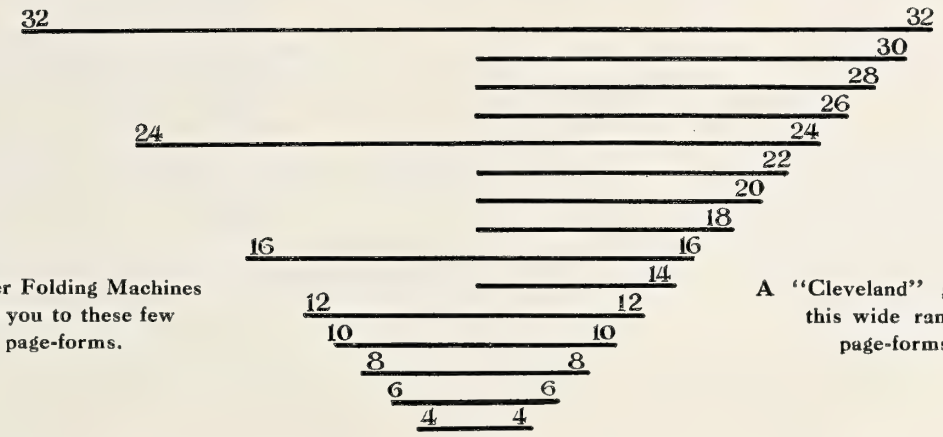
PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

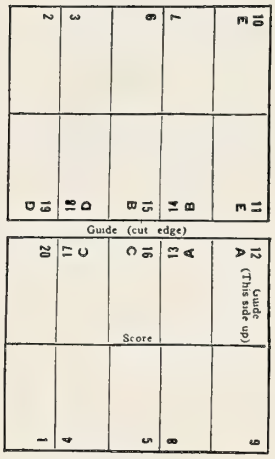
AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



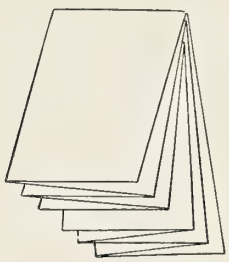
All other Folding Machines limit you to these few page-forms.

A "Cleveland" gives you this wide range of page-forms.

What Should Determine the Number of Pages?



Layout of 20-Page Right Angle Saddle Stitch



A Distinctive Cleveland Form

WHAT should determine the number of pages in a booklet, catalog, or folder? Cost? Length of copy? Size of type? Number and size of illustrations? Size of page? Mailing weight?

But, if after taking all these things into consideration, suppose you find that your customer can tell his message in a *more* interesting, readable, artistic, and economical manner by using only twenty pages—*then* what determines the number of pages?

Surely, your customer will not appreciate being told that he must cut copy and illustrations to fit a sixteen-page form. And if you base your estimate on a twenty-four-page form, including four unnecessary pages, you may lose the job to some printer who uses Cleveland Folding Machines, because *that* printer can produce a twenty-page booklet.

Now is the time to consider seriously the purchase of a Cleveland Folding Machine. A tremendous volume of Direct Mail Advertising will be placed this year with those printers who can produce *high grade* printed matter at *reasonable* prices. And a Cleveland, more than any other piece of equipment in your plant, will enable you to meet *both* requirements.

THE CLEVELAND FOLDING MACHINE CO.

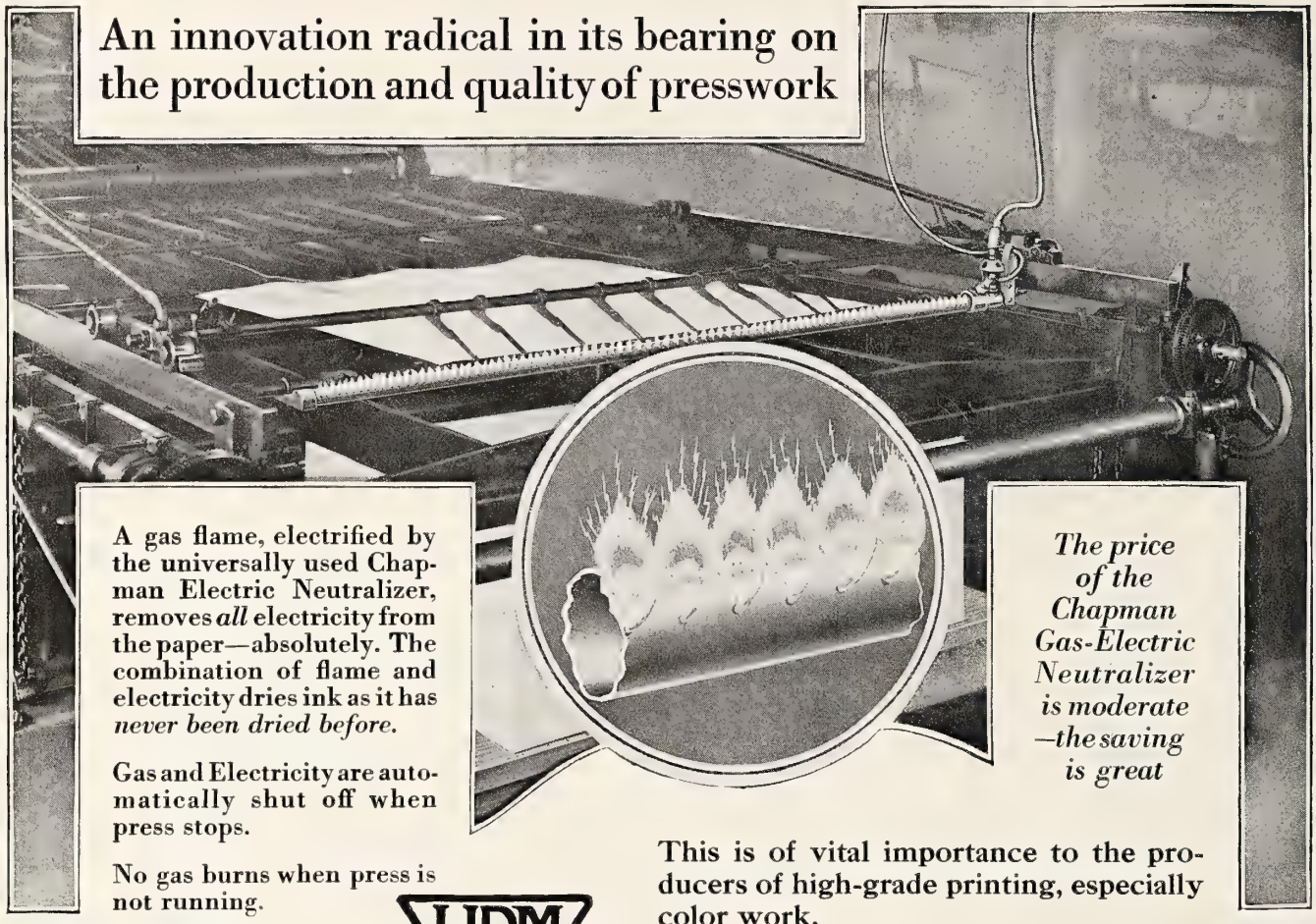
GENERAL OFFICES AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building CHICAGO: 532 S. Clark Street BOSTON: 101 Milk Street
PHILADELPHIA: The Bourse SAN FRANCISCO: 824 Balfour Building

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

Chapman Gas-Electric Neutralizer

An innovation radical in its bearing on the production and quality of presswork



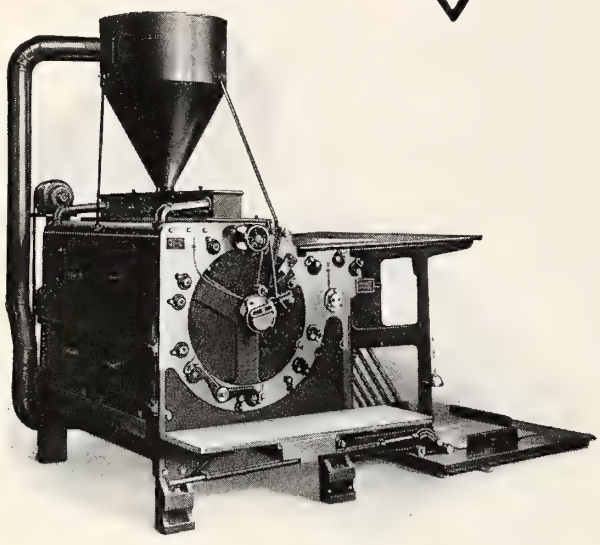
A gas flame, electrified by the universally used Chapman Electric Neutralizer, removes *all* electricity from the paper—absolutely. The combination of flame and electricity dries ink as it has *never been dried before.*

Gas and Electricity are automatically shut off when press stops.

No gas burns when press is not running.

The price of the Chapman Gas-Electric Neutralizer is moderate —the saving is great

This is of vital importance to the producers of high-grade printing, especially color work.



TO THE TRADE we offer our advisory service on any pressroom problem involving efficiency of equipment.

No obligation incurred.

WE are especially qualified to help you on any question about BRONZING.

AS EVIDENCE of our capacity to render this service we submit the record of the

U. P. M. Vacuum Bronzer

—which is now producing 80% to 90% of all bronzing done in the United States and an even greater proportion of all bronzing that is really high-class.

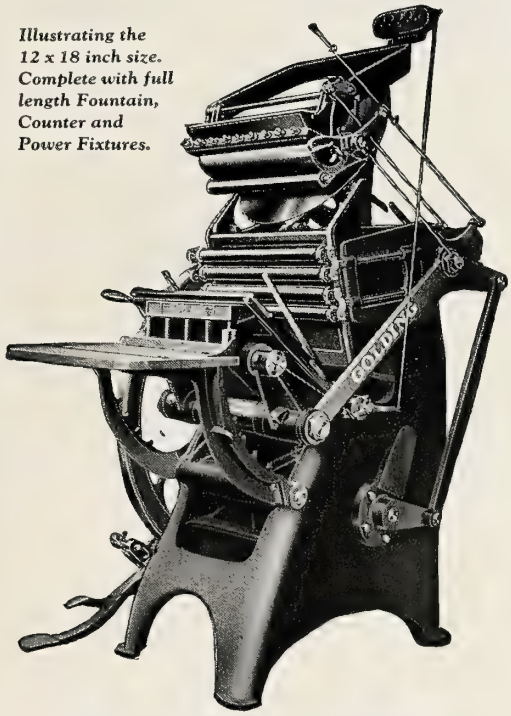
United Printing Machinery Company

38 Park Row
NEW YORK

604 Fisher Building
CHICAGO

83 Broad Street
BOSTON

THE GOLDING ART JOBBER



Illustrating the 12 x 18 inch size. Complete with full length Fountain, Counter and Power Fixtures.

Made in 12 x 18 and 15 x 21 Inch Sizes.

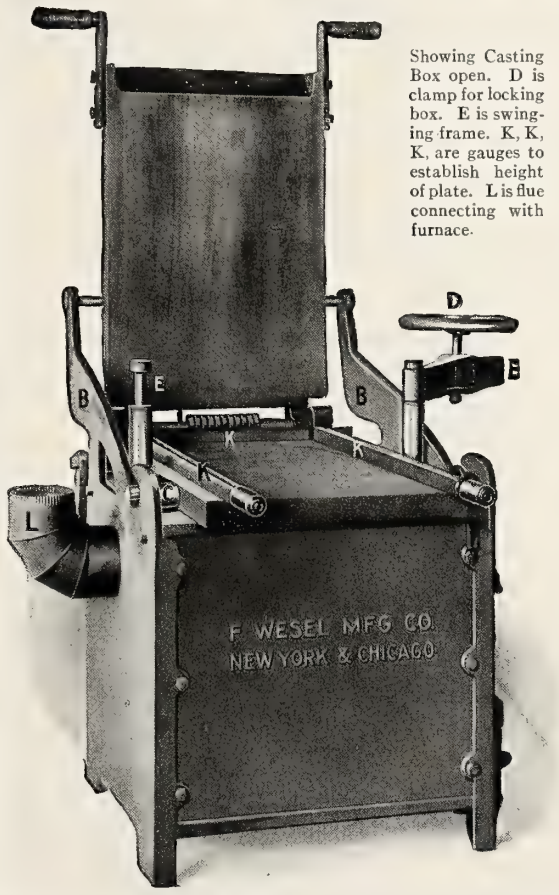
Most Versatile Platen Press Made

Has extraordinary productive ability on the common kind of printing and particularly adaptable for the printing of large rule forms requiring a rigid impression — large half-tone and plate forms like window and car cards in colors, booklet half-tone pages (four up), embossed labels in large forms, printing on wood (like in imitation burnt wood effects) and the considerable variety of difficult kinds of printing.

High mechanical speed. Easy to feed. Features for quick make ready. Distribution unequaled. Very durable. Quiet running.

GOLDING MANUFACTURING CO.
FRANKLIN, MASS.

We also manufacture the Golding Jobber, Pearl Press, Official Press, Golding Auto-Clamp and Hand Clamp Power Cutters, Golding Hand Lever Cutters, Pearl Cutters, Boston and Official Card Cutters, Little Giant Lead and Rule Cutters, Golding Tablet Presses.



Showing Casting Box open. D is clamp for locking box. E is swinging frame. K, K, K, are gauges to establish height of plate. L is flue connecting with furnace.

WESEL

Success Stereotyping Outfit

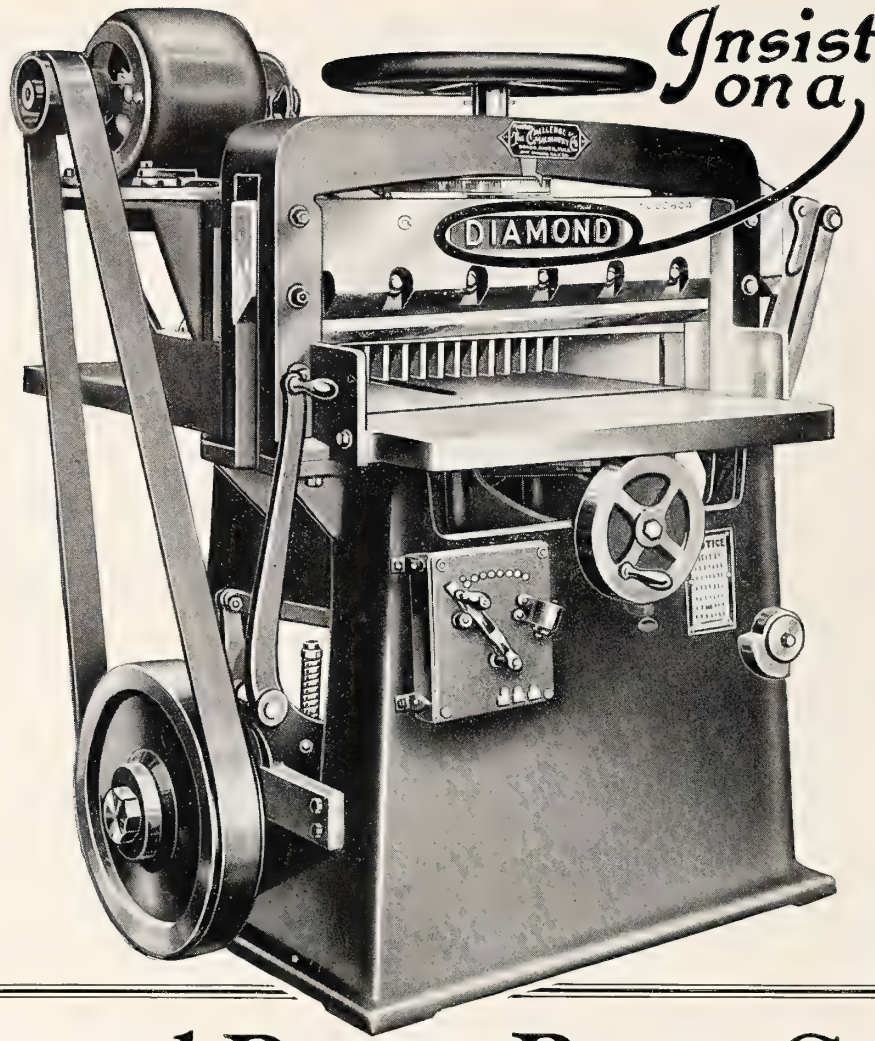
You Can Make Your Own Mats and Cast Your Own Plates with this Complete Little Apparatus

THE Wesel Success Stereotyping Outfit embodies the three vital parts of a complete stereotyping plant — (1) Casting Box, (2) Matrix Drying Table, (3) Metal Pot and Furnace. It occupies a space 33″ x 48″ — the size of a small desk — and it produces a matrix or plate that will compare favorably with the product of the best equipped plants in the country.

The price is reasonable; the operating cost is small. And it is proving a profitable adjunct in many shops — both large and small.

Send for Success Stereotyping Outfit Booklet giving complete details and including prices.

F. Wesel Manufacturing Co.
72-80 Cranberry St., Brooklyn, N. Y.
***Chicago Branch:* 431 South Dearborn Street**



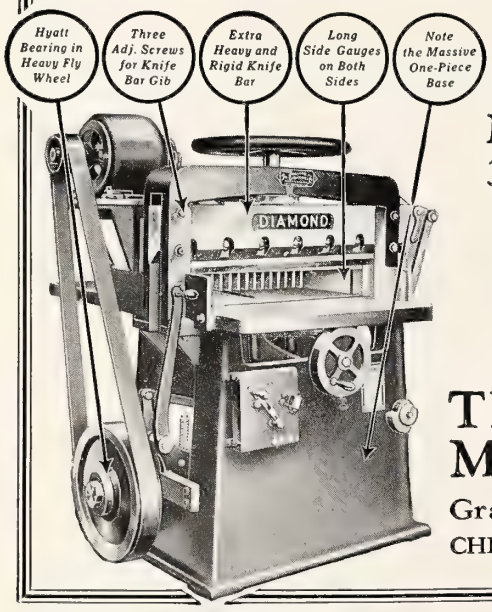
Knife has the powerful "double-shear" or "dip-cut" down to the last sheet

Knife stopped instantly at any part of cutting stroke—a safety factor and in case of error

Diamond Power Paper Cutters

meet every production requirement expected of a modern Power Paper Cutter, and excel in Speed, Accuracy, Durability, Safety and Convenience in Operating. Quality can not be argued into a paper cutter—it must be *built in*—an actual part of the mechanical construction—design, material and conscientious workmanship.

In the Diamond Power Cutter we offer you the result of a third of a century of engineering study and research. Built of the best materials that money can buy—insuring long life and indestructible value, with the idea of durability, accessibility and simplicity. Strongly built to produce the maximum amount of accurate cutting with minimum effort.



If You Want The Best Insist on a "Diamond"

Made in Three Sizes 30, 32 and 34 Inch

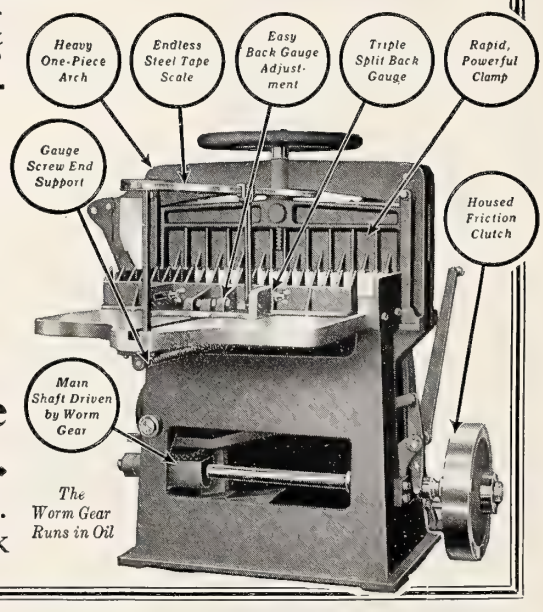
Write us or any Dealer in Printers' Supplies for Prices and Paper Cutter Catalog, which gives complete specifications and shipping data

Manufactured by

The Challenge Machinery Co.

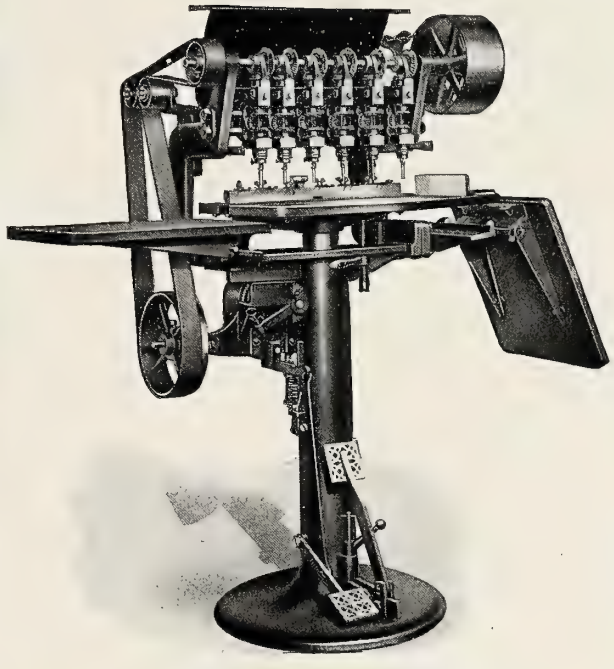
Grand Haven, Mich., U.S.A.

CHICAGO NEW YORK



Berry Round Hole Cutter

WITH FOUR EXTRA HEADS



BERRY No. 4

THIS machine is indispensable in the manufacture of blank books, loose leaf devices, catalogues, directories, index cards, calendar pads, or anything requiring round holes.

This is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation.

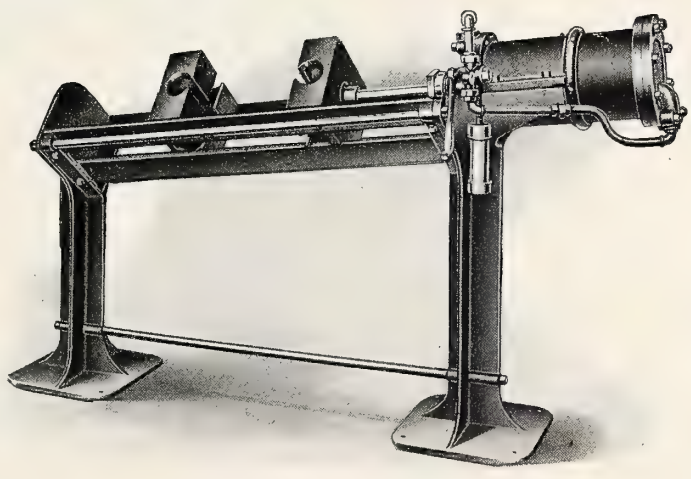
Ours is also the only machine that will drill holes as far from the back edge of the material as is necessary.

Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once.

We strongly recommend individual motor drive for this machine. It requires a 2 H. P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models. Write for literature.

Berry Horizontal Signature Press

WITH this machine, signatures, catalogs, books and so on are quickly and uniformly compressed into easily handled bundles. This press is fitted with a 10-inch cylinder that gives a 14-inch stroke. Blocks are 10½ x 10½ inches. Extensions may be added to the blocks, if necessary, in order to accommodate sheets a few inches larger than this. We also build this machine in upright model.

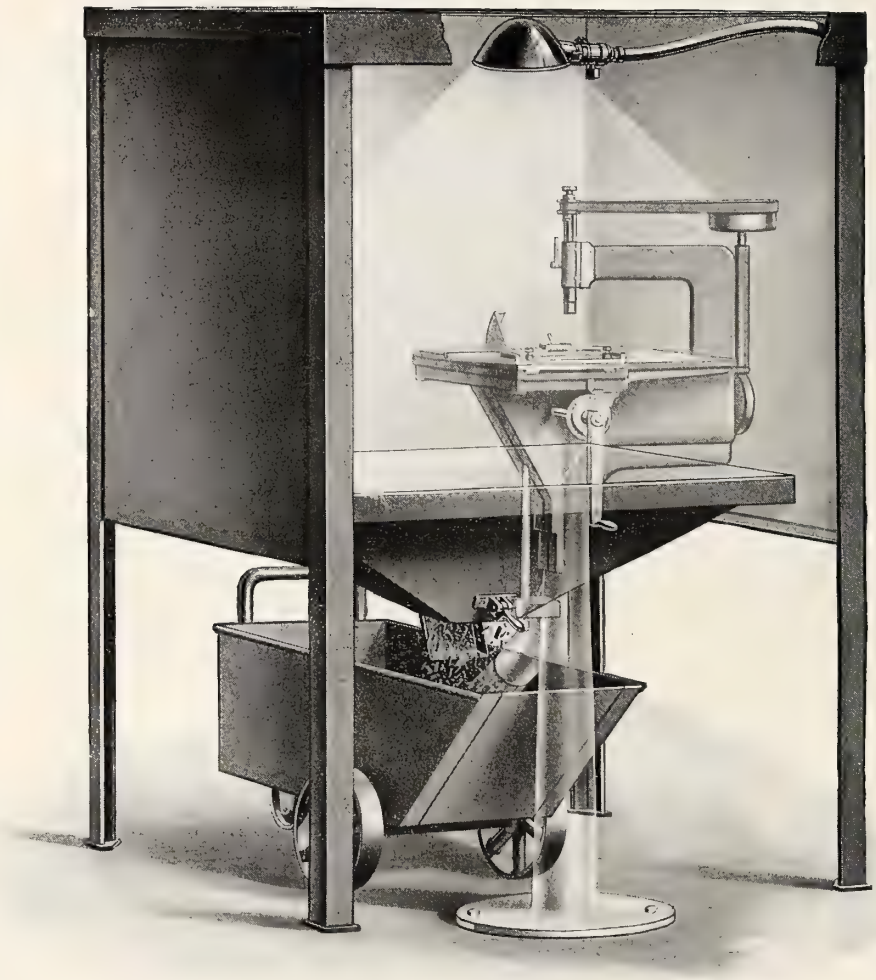


BERRY MACHINE CO.

309 North Third Street **ST. LOUIS, MO., U. S. A.**

Saw Trimmer Guard

No. 15742-A



Reinforced steel construction. All working parts of Saw Trimmer are enclosed. All metal cuttings from machine go into chute in rear and from there are transferred at will to metal truck below.

Inside of guard is white enameled with electric light at top, thus providing maximum light at all times.

The best device of its kind on the market.

Metal Truck shown in illustration is our No. 850.

DETAILS:

Extreme height to top, 61 inches.
Depth from front to back, $32\frac{1}{2}$ inches.
Width, $42\frac{1}{2}$ inches.

Chute is 42 inches long by 24 inches wide and 8 inches from front of Guard. Catch is designed so as to hold bottom door securely with any weight, although balanced so that with a slight touch of hand or foot it is instantly released.

Finish: Standard olive green baked enamel outside. White enamel inside.

Accommodates any standard make of saw trimmer on the market.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

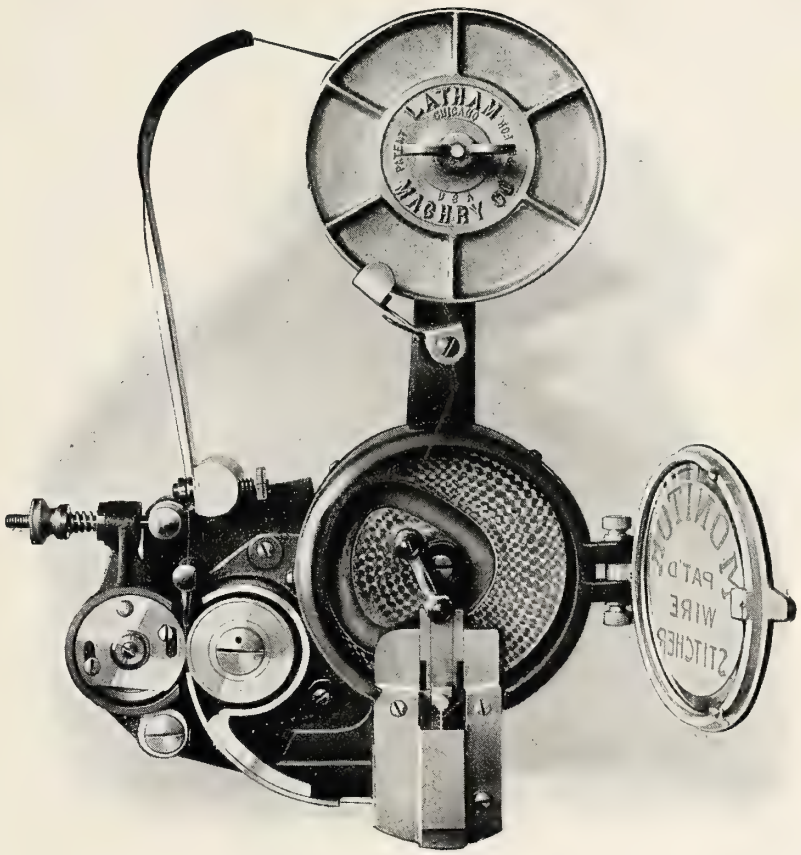
Eastern House, RAHWAY, N. J.

Hamilton Goods are For Sale by All Prominent Type Founders and Dealers Everywhere

MONITOR

Quality, Speed, Service

THE GREATEST WIRE STITCHER FOR LIGHT WORK EVER BUILT



MONITOR STITCHER No. 102

the head of which is illustrated at the left, can be depended upon to do anything a stitcher of like capacity will do; do it better than any other stitcher regardless of price and continue to do it for a longer period, without adjustments or repairs.

In the No. 102 Pamphlet Stitcher, we have successfully combined high speed, simplicity and durability for the light, fast wire stitching work of a bindery. If you have any quantity of this sort of work, it will pay you to investigate this machine.

WRITE FOR BOOKLET No. 27.

LATHAM MACHINERY COMPANY

Builders of Monitor Wire Stitchers for Thirty Years

1153 FULTON STREET
CHICAGO

BOSTON
531 Atlantic Avenue

NEW YORK
45 Lafayette Street

FOREIGN REPRESENTATIVES

H. J. Logan, Toronto, Canada.
Wm. Dawson & Sons, Ltd., Otley, England.
John Dickinson & Co., Cape Town, South Africa.
Geo. M. Stewart, Montreal, Canada.
Fonderie Caslon, Paris, France.
Lettergieterij, Amsterdam, Holland.
Carmichael & Co., Ltd. Sydney, Australia.



TRUE EFFICIENCY

The use of good printing plates in modern efficient volume printing is not only an essential factor, but an economy. They do not add to the cost but rather are the medium to diminish it Quality and production are assured when Lead Mould electro duplicates are used

Plate Makers to the Graphic Arts

LEAD MOULD ELECTRO-TYPE FOUNDRY INC.

LEAD MOULD ELECTROTYPE FOUNDRY

504 W. 24th Street INCORPORATED *New York, N.Y.*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Right Now

when you want to accomplish the most for the least expense

is the Time

to purchase DOWD Cutter Knives.



DOWD Knives

Made from the finest of Swedish steel, tempered just right, DOWD Knives will last longer and do better work.

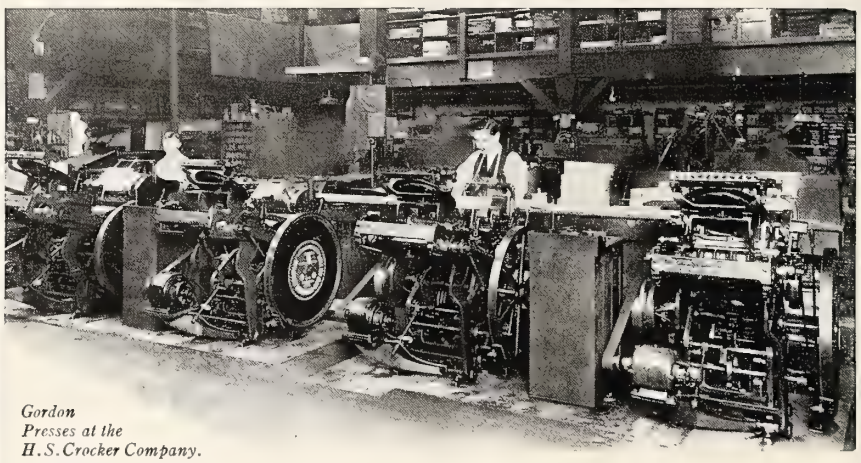
Specify DOWD Knives on your next order and let us demonstrate the Advantages to be obtained in using DOWD Knives.

Particular Knives for Particular People

R. J. Dowd Knife Works

Makers of better cutting knives since 1847

Beloit, Wis.



Gordon Presses at the H. S. Crocker Company.

The H. S. Crocker Company

SAN FRANCISCO, CAL.

PRINTING plants, whether large or small, are in business to make money. Profit depends largely upon equipment. It is significant, therefore, that Chandler & Price Presses are installed in plants of all sizes.

The H. S. Crocker Co., of San Francisco, is one of the country's largest. Their profit is derived partly from a large battery of Gordon Presses — some automatically fed.

In thousands of small shops, C. & P. Presses are helping to realize the owners' ambitions—growth made possible by a profitable business.

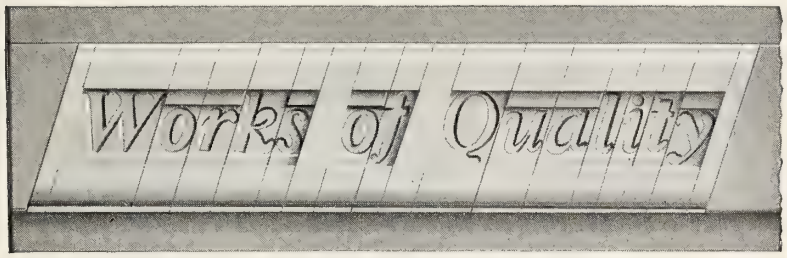
Executives of all size plants know that the Chandler & Price is today's most economical press. Typothetae figures prove it.

Have you received gratis your set of Chandler and Price "BUSINESS GETTERS" from your jobber? If not, write to him or us direct.

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

←——The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage



Ludlow italic matrices slant full 17 degrees in the stick.



The solid Ludlow slug—showing full kerning, close-fitting italic.

Italic Problem Solved!

"The Ludlow italic is the greatest single step in the perfecting of type-faces during the last hundred years," says a well known type founder.

ITALIC type has been the worry of makers and printers and lay-out men ever since Aldus Manutius invented it in 1501.

Type founders from Jensen and Caxton down to the present day have grappled with the seemingly hopeless problem of putting inclined letters on square bodies and having them fit closely.

That 17-Degree Italic

Unless Italic leans 17 degrees it looks flat and uninteresting. If it does lean that much without kerns, snug fitting is impossible and gaps occur between letters.

Type founders have tried to solve it by overhanging kerns—the beak of the "f", for instance, extending over the shoulder of the next letter. Press work often breaks off these overhanging kerns. Others designed distorted letters, to give an appearance of leaning more than they actually did. But beauty of effect was sacrificed.

Perfect Italic for Display Now

Lay-out men want italic display lines, but have employed hand lettering in preference to broken or distorted type. They need do so no longer. The Ludlow casts perfect unbreakable italic, with a distinction and beauty all its own, on slugs, from close-fitting matrices which lean the full 17 degrees in the stick.

What is the Ludlow?

The Ludlow is a simple machine for casting display typefaces on slugs from linotype metal. It is not a type-setting machine. The matrices are composed by hand—dispensing with the limitations of keyboards on the one hand, and of movable types on the other. The Ludlow is the only system in existence designed expressly to excel in the rapid production of fine display composition all the way up to 60 point, including bold and extended.

Ludlow Typograph Company

General Office and Factory: 2032 Clybourn Avenue, Chicago

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.



Over Eighty Per Cent of All Commercial Printing

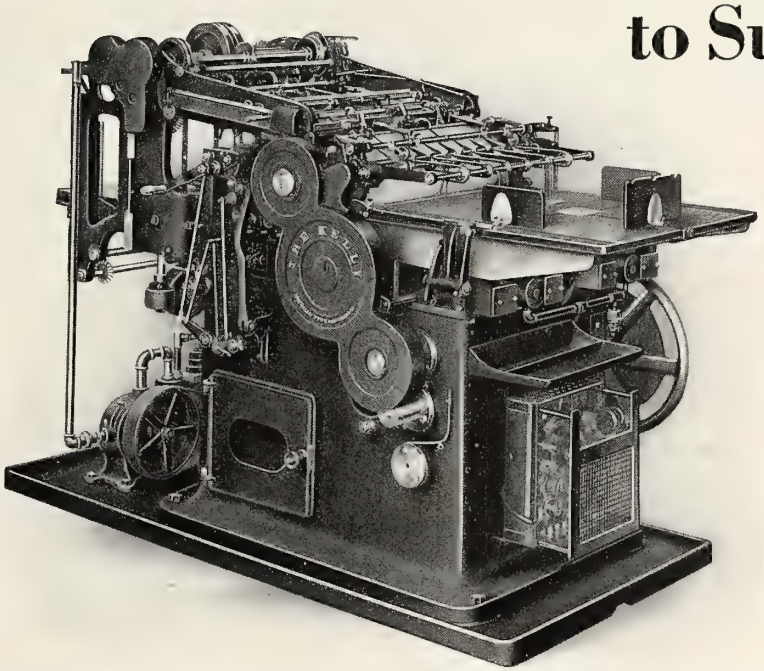
can be instantly priced at a fair profit to the printer and a fair price to the customer from the Franklin Printing Price List—a part of the Franklin Printers Service issued every week

The subscription price is small
The returns exceedingly great

Write for special 60-day guarantee offer

The PORTE PUBLISHING CO.
Salt Lake City, Utah

The Small Printer's *Sure Road* to Success



The Kelly Automatic Job Press—The Little Kelly—a Half Super-Royal, plus

This Press is also sold with an Extension Delivery

MANY printers, using platen presses only and making a fair living, have made quick monetary successes by adding a Little Kelly. We will send you the names if you are interested in getting rich quicker.

Putting a mechanical feed on a platen press is not a decisive advance toward increase of profits. It's but half a step onward. Adding a Little Kelly puts you surely on the ladder of success. Add a mechanical feed to a platen press and it is still a platen, unimproved in speed, quality and range of work. Extra cost of the Kelly is trivial compared with results.

The Little Kelly takes less room than a half super-royal platen press and less power. It can be operated easily by a platen pressman, who can readily manage two platens besides. It is as easy and quick to make ready on as a platen. It is as economical, relatively, on short runs as on long runs. It extends the quality and range of the work you can sell to your customers. It's the only real automatic printing press ever made and doesn't need to have a man tied to it. More than 2200 users are making money with it. It will print finely and easily at 3600 per hour.

BUY a LITTLE KELLY and it will put you in the way of buying all the other good things you desire in your plant!

FOR FULL PARTICULARS APPLY TO NEAREST SELLING HOUSE OF THE

AMERICAN TYPE FOUNDERS COMPANY the Developer and Manufacturer of the Kelly Press, and also to BARNHART BROS. & SPINDLER, Washington (D. C.), Dallas, Omaha and Seattle; DODSON PRINTERS SUPPLY COMPANY, Atlanta; and TORONTO TYPE FOUNDRY COMPANY, for Canada east of Port Arthur. In Canada west of Port Arthur, AMERICAN TYPE FOUNDERS COMPANY, Winnipeg.

SET IN MEMBERS OF THE BODONI FAMILY

REPRODUCTIONS

Velvety qualities of Etchings
Subtle values in Works of Art
Atmospheric effects of nature
Sheen of silks and textiles
Lights and reflections of machinery
Character and line of the human form
Are all enhanced by the undertone
Uniquely developed by

Doubletone & Ullmanine Inks

(*Registered U. S. Patent Office*)

WRITE FOR SPECIMEN BOOK

Originated and made only by

SIGMUND ULLMAN COMPANY

Home Office:
Park Ave. and 146th St., New York
Tel., Mott Haven 1330-1331

501-509 Plymouth Court, Chicago
Tel., Harrison 4491-4492

It requires many satisfied regular users to consume more than 1200 tons of pulp and paper per day, an unqualified endorsement of the Westvaco Brands, *built* for uniform presswork results.

The
Mill Price List
of

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
INDIA
Pinnacle Extra-strong Embossing Enamel
WHITE INDIA
Westvaco Ideal Litho.
COATED ONE SIDE
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Westvaco Text
WHITE GRAY INDIA BROWN BLUE GOLDENROD
Westvaco Cover
WHITE GRAY INDIA BROWN BLUE GOLDENROD
Minerco Bond
WHITE PINK BLUE CANARY GOLDENROD
Origa Writing
WHITE CANARY
Westvaco Index Bristol
WHITE BUFF BLUE SALMON
Westvaco Post Card

WEST VIRGINIA
QUALITY

WEST VIRGINIA
QUALITY

See reverse side of this insert for the National List of the *Westvaco* Brand Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.

Atlanta
The Chatfield & Woods Co.

Augusta, Me.
The Arnold-Roberts Co.

Baltimore
Bradley-Reese Company

Birmingham
Graham Paper Company

Boston
The Arnold-Roberts Co.

Buffalo
The Union Paper & Twine Co.

Chicago
West Virginia Pulp & Paper Co.

Cincinnati
The Chatfield & Woods Co.

Cleveland
The Union Paper & Twine Co.

Dallas
Graham Paper Company

Des Moines
Carpenter Paper Co.

Detroit
The Union Paper & Twine Co.

El Paso
Graham Paper Company

Houston
Graham Paper Company

Kansas City
Graham Paper Company

Milwaukee
E. A. Bouer Company

Minneapolis
Graham Paper Company

Nashville
Graham Paper Company

New Haven
The Arnold-Roberts Co.

New Orleans
Graham Paper Company

New York
West Virginia Pulp & Paper Co.

Norfolk, Va.
Richmond Paper Co., Inc.

Omaha
Carpenter Paper Co.

Philadelphia
Lindsay Bros., Incorporated

Pittsburgh
The Chatfield & Woods Co.

Providence
The Arnold-Roberts Co.

Richmond, Va.
Richmond Paper Co., Inc.

Rochester
The Union Paper & Twine Co.

St. Louis
Graham Paper Company

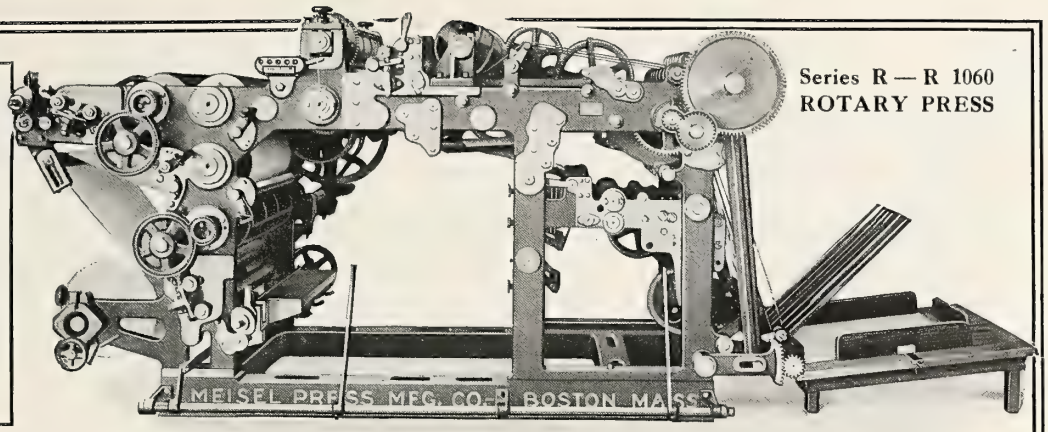
St. Paul
Graham Paper Company

Washington, D. C.
R. P. Andrews Paper Co.

York, Pa.
R. P. Andrews Paper Co.

What this press will do

Takes paper from the roll. Prints in one color, numbers in one color. Slits the web, cuts off the paper into sheets. Accumulates the sheets five at a time, jogs into a pile. Used for bills of lading, or other products requiring pad forms.



Series R — R 1060
ROTARY PRESS

Meisel Efficiency

The printer whose plant is equipped with Meisel Automatic Printing machinery is in an enviable position when it comes to bidding on the big, profitable jobs. He can quote lower prices than his competitors who have only ordinary pressroom equipment, without being a "cut-rate" printer.

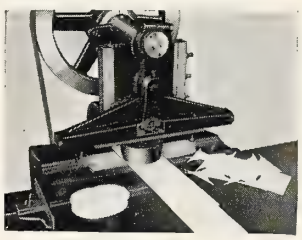
Lower costs mean lower prices to the customers, without sacrificing the printer's fair profits. Meisel presses accomplish this through the enormous production made possible by roll feeding and by performing a number of operations which ordinarily require several machines. They are automatic in the true sense of the word.

Send us samples of any work you would like to produce at lower machine cost. We will show you how it can be done and send details of presses best suited. This will place you under no obligation.

MEISEL PRESS MFG. CO.

944-948 DORCHESTER AVENUE, BOSTON, MASS.

NELSON HEAVY DUTY PUNCHING EQUIPMENT



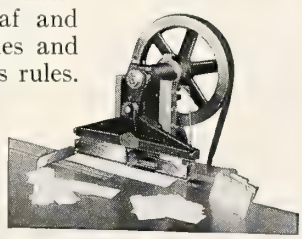
DIE CUTTING

The Nelson Model 3 Punching Machine and equipment (illustrated) provide the stationer and printer with the necessary machinery to extend their fields of endeavor along new lines. It is practically seven machines in one: punching all kinds of loose leaf accurately and quickly; hollow die cutting; round cornering; card index tabbing; indexing loose leaf and bound books, and even locks up scoring rules and perforating rules, or die cutting with printer's rules.

Model 3 Punching Machine



The construction, combining power and simplicity of operation, ability to adjust dies and attachments quickly and accurately, to punch speedily and accurately with economy of power makes it extremely formidable and useful.



TAB CUTTING

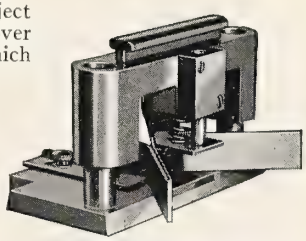
The compactness and accessibility of all parts subject to adjustment and the direct application of power over the punching members brand it as a machine which wise buyers appreciate.

It will be to your advantage to investigate our machine. We will supply you with further information on request.

You can capitalize on the superior opportunities offered by the Nelson Punching machine. Write for further information.

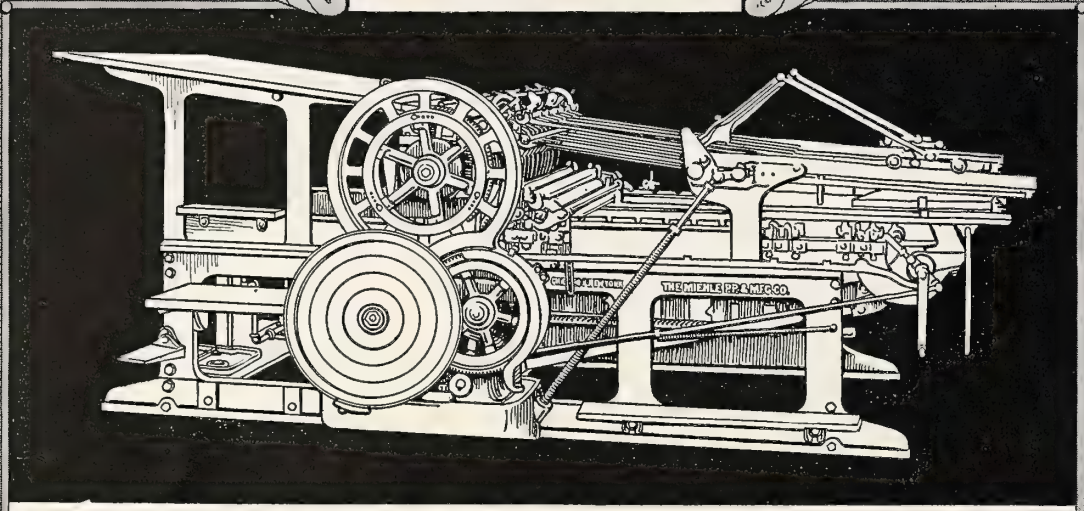
C. R. & W. A. NELSON, Inc.

225 N. Michigan Blvd.,
Chicago, Ill.



ROUND CORNERING DIE

The Miehle



The Coining of a Synonym

WHEN a trade name of any kind is universally applied as the common name of all things in its class, it may be taken for granted that the original production which bore the name won its way to popular approval by sheer merit.

And, therefore, as "The Miehle" has become a synonym for "two-revolution press", it is obvious that the press itself must present striking advantages.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Stephen Girard Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Making Them Still Better

THE NEW SEYBOLD AUTOMATIC CUTTER

Designed by the Recognized Master of the Art
Built by Qualified Mechanics

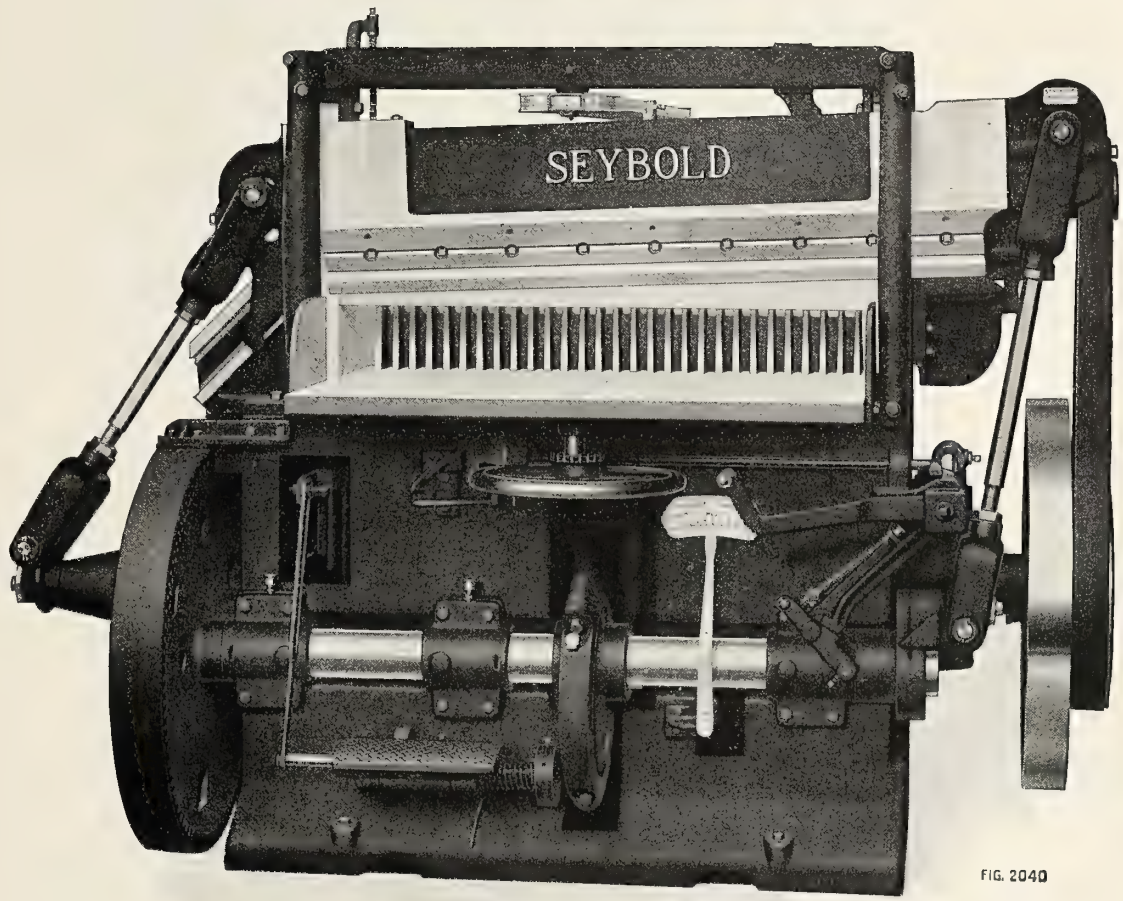


FIG. 2040

Illustration of 40, 44 and 50-inch Sizes

Speed of Knife Stroke, 40 Cuts a Minute

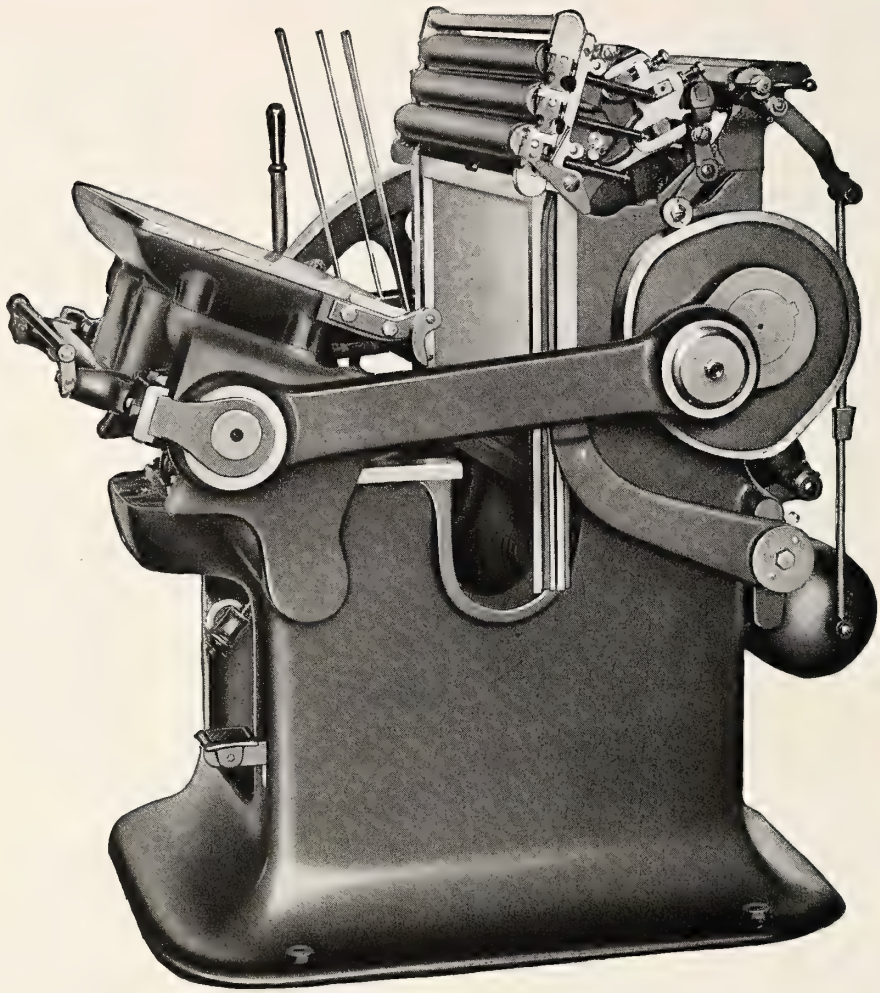
These new machines combine more labor saving features for rapid, easy and accurate cutting than any cutting machine heretofore offered: High-Speed, Smooth-Acting Automatic Clamp; Convenient, Safe Throw-in Lever; Sensitive Treadle; Quick, Direct Back Gauge Movement; Clamp Pressure Indicator; Hair-line Pointer, and a number of other exclusive Seybold features.

Ask for Circular No. 2040

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm



THIS PLATEN PRINTING PRESS

of the "Colt's Armory" trade-name type, was designed, and is largely used, for artistic printing, process color work and tint blocks. Advertising placards in the Subway and Elevated Railway Cars are a good example of this line.

IT is also widely adaptable for the production of all kinds of printing, such as: printing wooden rules; packing box covers; light embossing; indenting tin-sheets; inlaying book-covers; gold leaf stamping; cloth printing and, during the war, for blocking out gas-masks.

IF you'd care to study things at the source, it would please us to conduct you to our factory. It's not a bad thing to get an inside view of the tools you are now using; or, if not using, ought to use, in that it will pay to do it.

WE can usually say, off-hand, whether a contemplated novel use of our presses will prove satisfactory; or, failing that, we can readily ascertain by making a test, whereby you can judge for yourself as to the desirability of going at it upon a commercial basis.

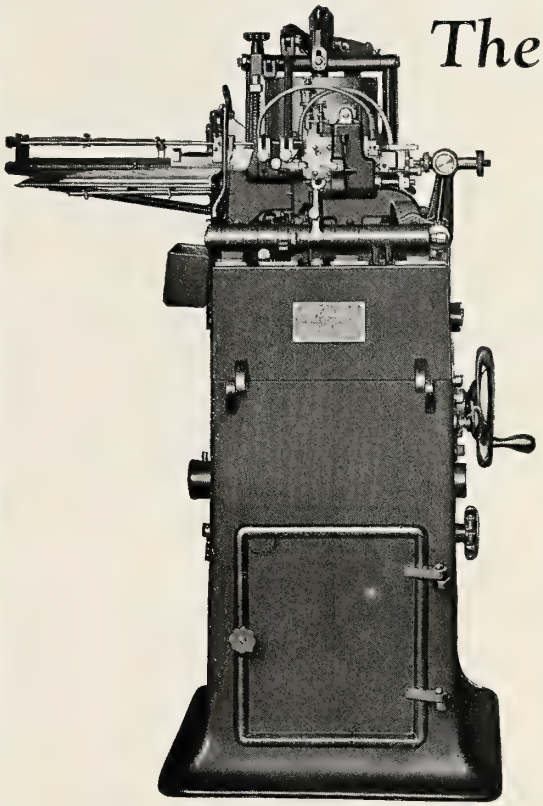
Endurance? We don't know how long a John Thomson press will last: *We've only been building them for forty years!*

John Thomson Press and Manufacturing Company

253 BROADWAY
NEW YORK CITY

FACTORY:
LONG ISLAND CITY

604 FISHER BUILDING
CHICAGO



The Thompson Type, Lead and Rule Caster

The only machine that makes the equal of the best foundry type at *one-third* its present cost, from linotype or our own matrices.

Simple in Construction, Easy to Learn and Easy to Operate

Type, borders, quads and spaces, 5 to 48 pt.; leads, slugs and rules, 2 to 12 pt. automatically cut to any length; *all* from one machine.

Thompson Type Machine Co.

223 West Erie Street **Chicago, Illinois**

Start the Job Right

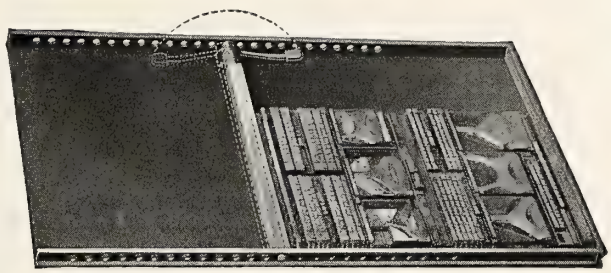
By having every form in a locked-up condition before it leaves the galley

Justification of pages is much easier and quicker on the galley than on the stone. On big catalogue jobs, for example, the work of the stoneman is cut in half if every page is exact in its measurements when it reaches the stone.

The Avery Make-up Galley is simple, convenient and accurate.

By a simple turn of the lever the form can be locked up to an even pica length. By the same means you have easy access to the form for alterations and corrections.

Time is saved in registering and makeready because the forms are square and lie flat on the bed of the press.



Avery MAKE-UP Galley

"SAVES ITS COST IN ONE JOB"

is more than a mere utensil where the compositor can empty his stickful of type. It is the only means for securing absolute accurate justification on the galley.

Write for full particulars.

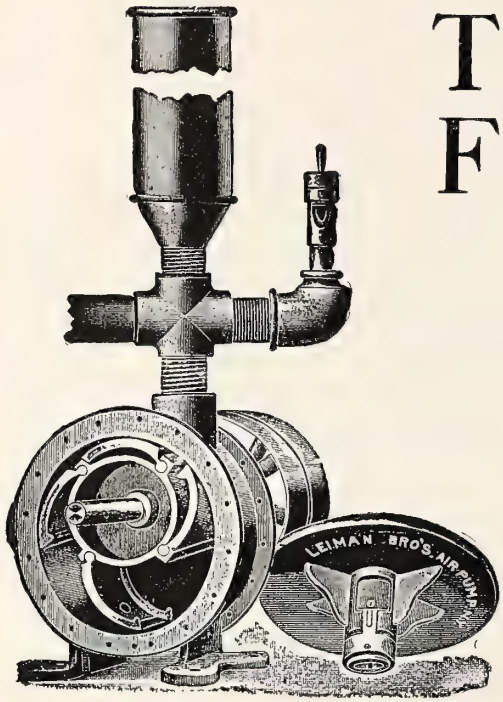
Our descriptive circular gives full details and tells how you can utilize your old galleys.

THE AVERY GALLEY COMPANY

949-951 East Second Street, Los Angeles, Calif.

For sale by all branches

BARNHART BROTHERS & SPINDLER AMERICAN TYPE FOUNDERS COMPANY



The Suction that Feeds the Paper

in the Printing Press, Folder or Ruling Machine

VACUUM
OR
BLOWING PRESSURE
OF AIR.

Leiman Bros. Blower and Vacuum Pump

(PATENTED)

TAKES UP ITS OWN WEAR

Therefore you can rely on it for continuous satisfactory service. See that your feeder has a LEIMAN BROS. Rotary Positive High Pressure BLOWER and VACUUM PUMP doing the feeding.

Used by all the first-class feeders. Also used for agitating electrotyping solutions.

Catalog BD-B.

LEIMAN BROS.

81 Walker Street NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

Only 8—*and Here's Why*

Only eight specialties—eight time-and-money savers—in our line. Yet there are hundreds on the market. "Why do you have only eight?" customers ask us. ¶Because each one meets a definite need, and does a particular job, better than any other in its field. We could easily add others which would be "pretty good," and probably make some sales. But that's not our way of doing business. ¶From time to time we shall add new items; but that will be only when our laboratories discover products which measure up to the standard of those we now have, and perform a needed service better than it is now being done.

In the meantime, here are the eight, and why:

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Magic Type Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Electrical Destroyer: Best because it eliminates static electricity completely nine times out of ten, and makes sheets easy to handle in all cases. Does not swell packing, rust metal, or affect the finest makeready.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture- and dust-proof—a strong selling point on label and wrapper work.

Richter's Superior Metal Cleaner: Best for reclaiming linotype and monotype metal because it saves the tin and other essential components ordinarily lost with the dross, and thus greatly prolongs the life of the metal. 1 lb. cleans four tons.

All these specialties have been used for years in leading pressrooms and composing rooms over the country. They are guaranteed to perform as stated

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-3, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City

608 S. Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. 1

Rosback Ink Distributor

Applied to

CHANDLER & PRICE PRESSES

Either with or without Miller Feeder

Perfect Distribution.

—

Easy to Operate.

—

Easy to Clean.

—

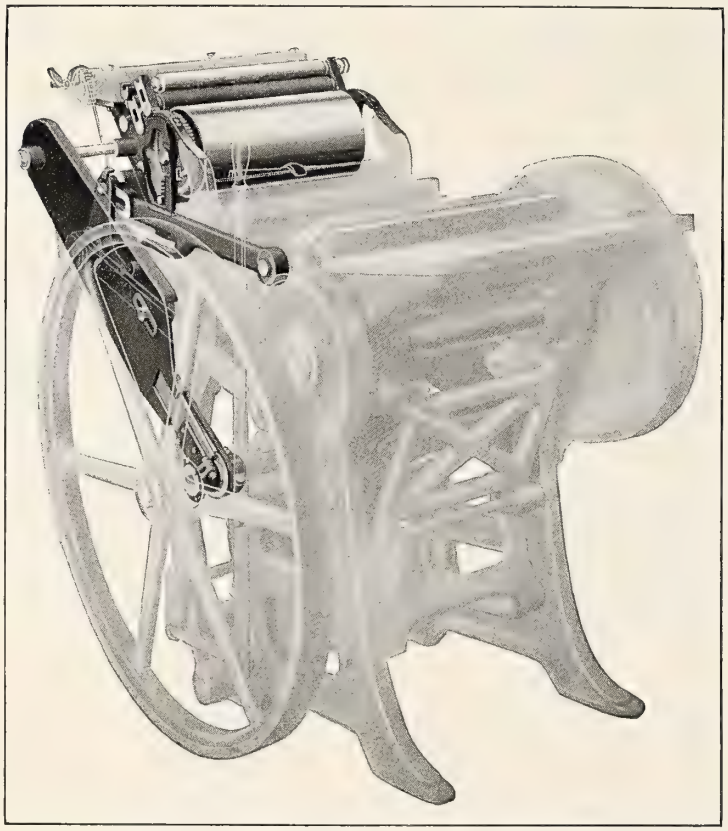
No Holes to Drill.

—

Can be put on in thirty minutes by pressman.

—

Absolutely noiseless.



Distribution equal to a cylinder press.

—

With this attachment the Chandler & Price Press will produce quality equal to any press on earth. Does not retard speed of press. Does not require any more power and can not get out of order.

Built for the 10x15 and 12x18 Sizes

Manufacturers of

Angle Round Hole Rotary Perforators
Slot Rotary Perforators
Multiplex Check Perforators
Straight line perforators
from 10 to 30 inches
Wire Stitchers
Automatic Index Cutters
Punching Machines
Confetti Machines

The Rosback Ink Distributor consists of a vibrating cylinder, two composition rollers and a composition ductor roller with two steel vibrating rollers. The ink is thoroughly distributed before it reaches the form rollers and may be controlled so as to give more or less ink as may be required to any part of the form, which is impossible with a revolving disc.

Manufactured and sold only by

F. P. ROSBACK COMPANY

BENTON HARBOR, MICHIGAN

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Almost Doubled Production

THIS Dexter Feeder is in every sense a highly satisfactory and profitable device. As an example of what has been accomplished by its use, production records on one class of work show that, 20,000 impressions are now an average day's product against 11,000 impressions when the press was fed by hand.

THE J. C. ELY PRINTING CO.
DAYTON, OHIO



Out of the Range of Hand Feeding

IN figures, we would say that operating 52" Miehle presses at a running speed of between 2100 and 2200 per hour, we produce an average of at least 1750 impressions per running hour with Cross Feeders.

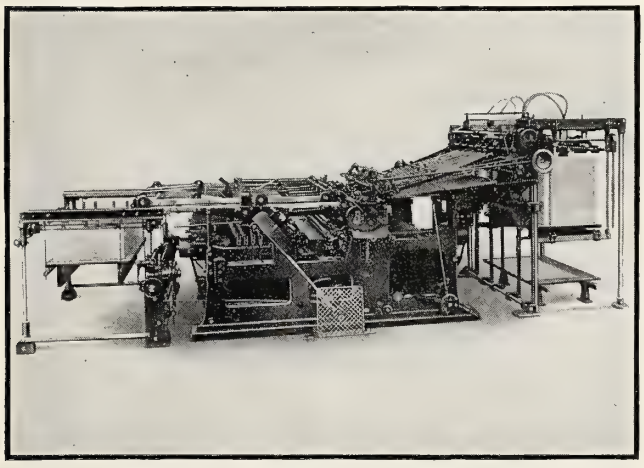
Such a result is of course entirely out of the range of hand feeding.

COLUMBIAN ART WORKS
MILWAUKEE, WIS.

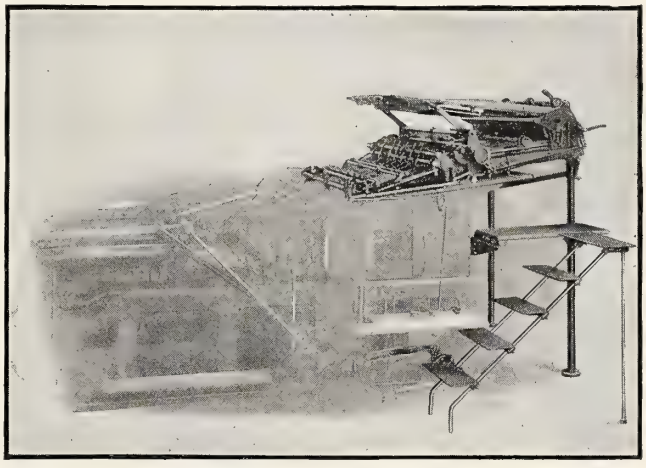
An Iron Man Should Feed the Sheets

IT'S a long tiresome grind feeding sheets to a set of guides day in and day out, and your hand feeders will prove more profitable to you and be better satisfied if they are placed in charge of Automatic Feeders.

Comparative records from 38 plants show an average increase of 433 sheets per hour of Automatically fed presses over hand fed presses of the same size. Such specific proof of increased earning power is a factor that the printer who is still hand feeding his presses cannot afford to overlook.



Dexter Truck Loading Suction Pile Feeder



Cross Continuous Feeder

Two Standard Types of Automatic Feeders

Each has its distinct Advantage. Every printer should know the specific merits of each type.

DEXTER FOLDER COMPANY, 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND DALLAS ATLANTA SAN FRANCISCO

The Electrotyper's

Eleven Points

Against Price Cutting

1. The modern printing press is an expensive piece of machinery.
2. It earns no money while standing idle.
3. The overhead and depreciation of a press, like Tennyson's brook, "Goes on forever."
4. Standing time of a press means loss.
5. Running time of a press means gain.
6. The less standing time and the more running time, the greater gain.
7. Electrotypes are the printing surface of a press.
8. The better the electrotype, the less time in getting the press running.
9. The better the electrotype, the more money the press earns.
10. The better the electrotype, the better the finished work.
11. The better the finished work, the happier the customer.

Which Wins—the High-Grade Electrotype, or the Cut Price Electrotype?

INTERNATIONAL
ASSOCIATION *of* ELECTROTYPERS

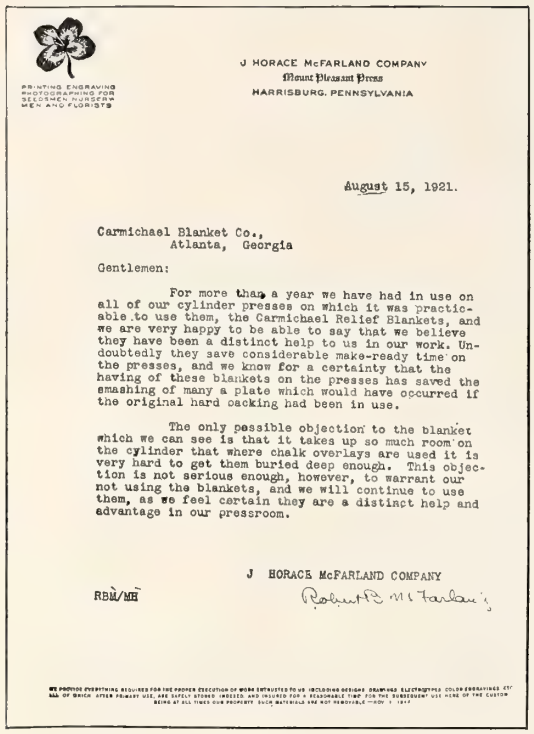
LOWER PRINTING INK PRICES

You can not get rock bottom prices if you buy Printing Inks that are made up "special." A standardized line guarantees best working qualities and strength, plus lower prices.

A good example of the result of concentration on Standardized inks is Kinzie Kut Black. We could not afford to give you so dense a Black if we were not producing it in quantities. Those who try it find it excellent value at 30c in 100 lb. lots, or 40c for less in 5 or 10 lb. cans.

We will gladly send you a trial can gratis.





J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

PRINTING ENGRAVING PHOTOGRAPHING FOR SEEDSMEN NURSERYMEN AND FLORISTS

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RBH/MH

Robert B. McFarland

WE FURNISH EVERYTHING REQUIRED FOR THE PROPER EXECUTION OF WORK ENTRUSTED TO US, INCLUDING DESIGNS, DRAWINGS, ELECTROTYPES, COLOR ENGRAVINGS, ETC., ALL OF WHICH, AFTER PRIMARY USE, ARE SAFELY STORED, INSURED AND HELD FOR A REASONABLE TIME FOR THE SUBSEQUENT USE HERE OF THE CUSTOMER, BEING AT ALL TIMES OUR PROPERTY. SUCH MATERIALS ARE NOT REMOVABLE.—NOV. 1 1919

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

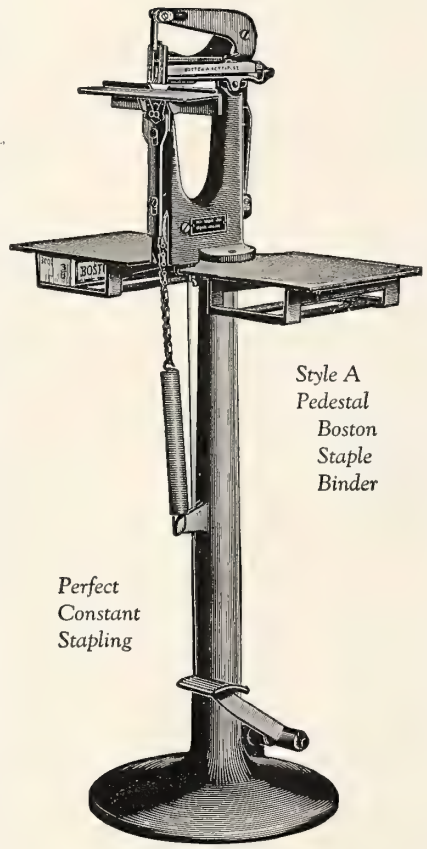
or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.



Style A Pedestal Boston Staple Binder

Perfect Constant Stapling

Boston Automatic Staple Binder

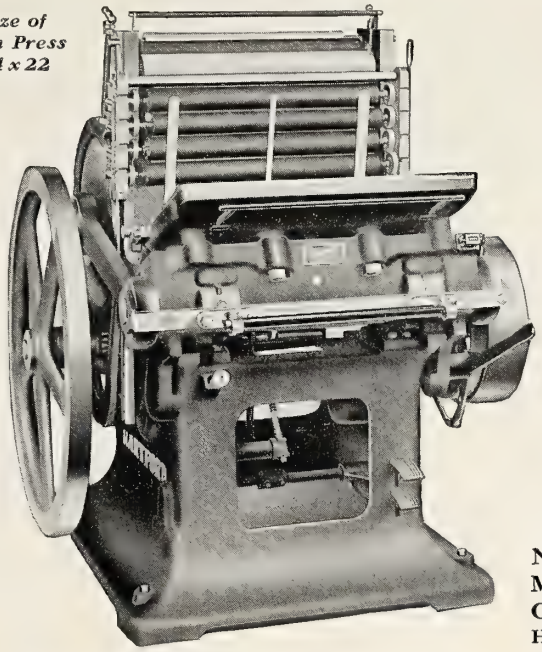
For the small printing office or the factory. Capacity three-sixteenths inch, flat and saddle table, reversible driver, fine round wire, exquisite flat staple. *Write for quotations.*

American Type Founders Co.

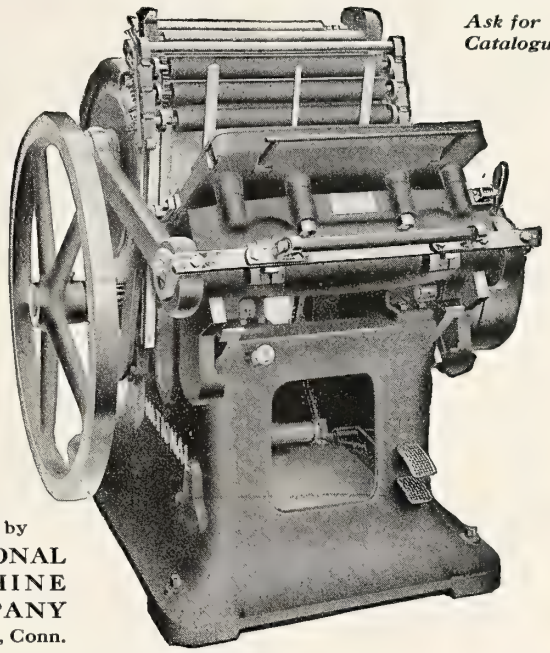
GENERAL SELLING AGENT

SET IN MEMBERS OF THE GOUDY FAMILY JAQUISH ORNAMENTAL DASH

Size of each Press 14 x 22



Ask for Catalogue



Made by
NATIONAL MACHINE COMPANY
Hartford, Conn.

New Series 4-Roller HARTFORD

The most advanced platen press in modern improvements for the greatest efficiency. Unequalled in the important essentials, distribution, register and rigidity, without which no press can produce the best results in fine half-tone and color plate work.

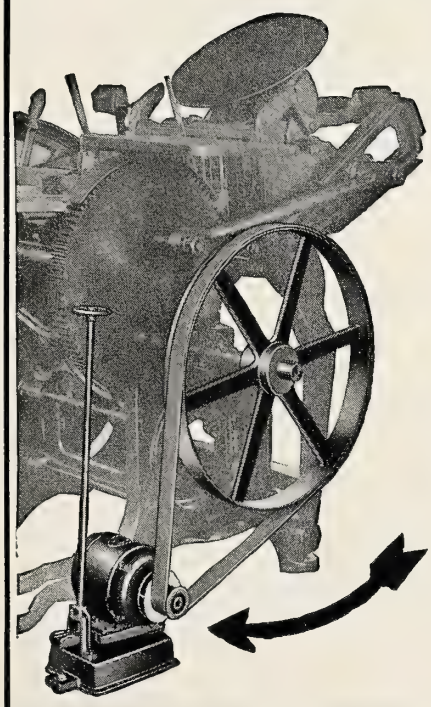
New Model 3-Roller NATIONAL

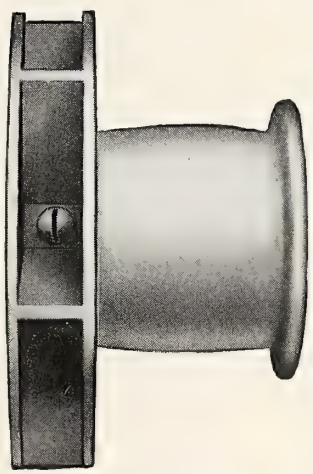
Also far in advance of all other 3-Roller Platen Presses. Same as the HARTFORD in every respect, except that it does not have such an extensive distributing system nor the roller separators. Ideal for the general run of the better class of commercial printing of all kinds.

Both presses have Roller Adjustments, Roller Locks, Ductor Roller Trip, Graduated Ink Fountain Feed, Covered Ink Fountain with Crank Handle, Unbreakable Crescents in Vibrators, Automatic Platen Guard, Right Hand Drive and Detachable Pinion Shaft Bearings with Bronze Bushings, Automatic Reset Counter. Air Chamber back of bed to absorb temperature when doing hot embossing, and platen may be fitted with steel plates for cut out and creasing work.

"Drive of a Million Speeds"

Variable speed with constant-speed motors!
A Revolution in Power and Transmission





Think of it! You can now operate your job and cylinder presses and other machinery with low-cost, dependable, *constant speed* motors, and get *any speed you want,* from zero to maximum—by means of the

MARATHON OK
Slip-belt System with Air-Cooled Pulley

Here's how it works: To run *full speed* push the belt-tightener lever to "full tension." To reduce speed, ease up on the belt, so that it slips on the pulley—a little slippage for slight speed reduction, and a very loose belt for very low speed. Pulley and belt *stay cool* because the turbine-like flange on the patented pulley pulls a blast of air through the hollow hub. And that's all there is to it! Pulley has a curved face which keeps the belt in place even when run very loose.

System has been in daily use for nearly two years on job, cylinder and newspaper presses, folders, ruling machines and other machines—and neither belt nor pulley yet shows visible signs of wear.

Cost is very low—whether you buy new motors or use your old ones.

Net Prices of Job Press Equipment—F. O. B. Wausau.

	Complete with Century Motor	Complete with Marathon OK Motor	Without Motor
¼ h.p.	$68.00	$60.00	$33.00
⅓ h.p.	$75.00	$67.00	$35.00
½ h.p.	$93.00	$78.00	$40.00
¾ h.p.	$100.00	$85.00	$45.00
1 h.p.	$125.00	$97.00	$55.00

Prices on Cylinder Press and other Equipment on application.

When you send for circular give us a list of your equipment including motors.

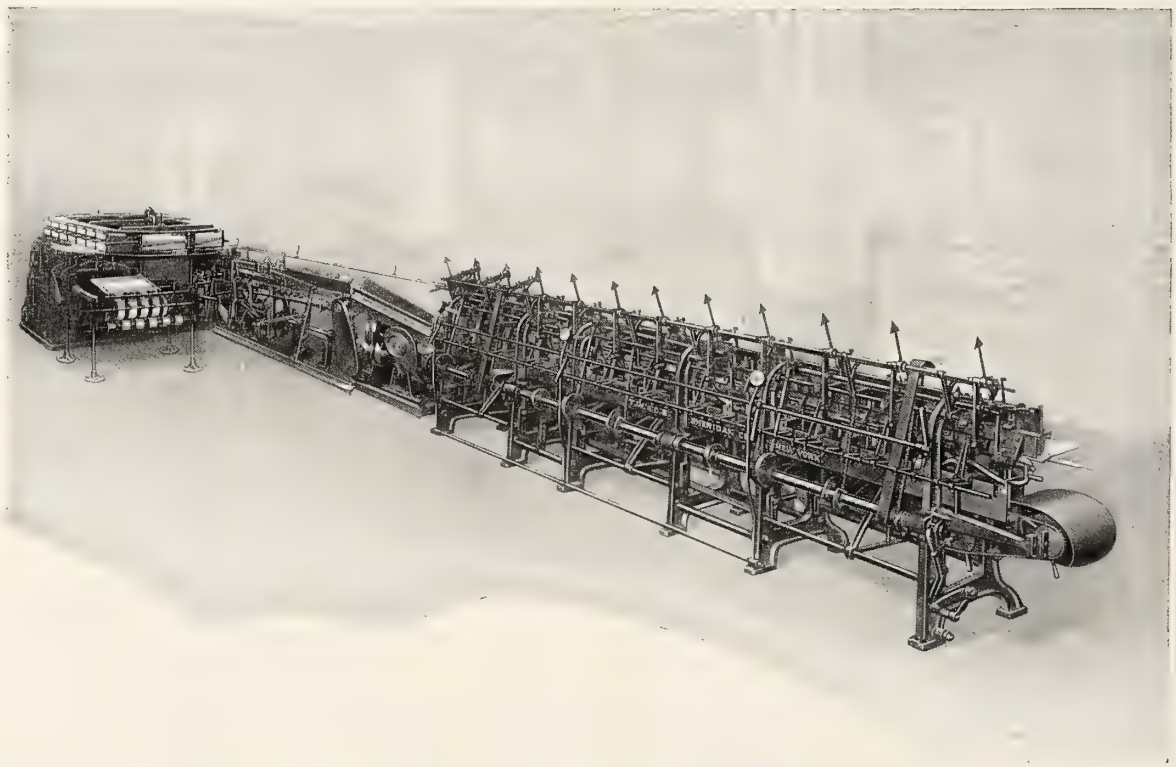
Marathon Electric Manufacturing Company
30 Island Street, Wausau, Wisconsin

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



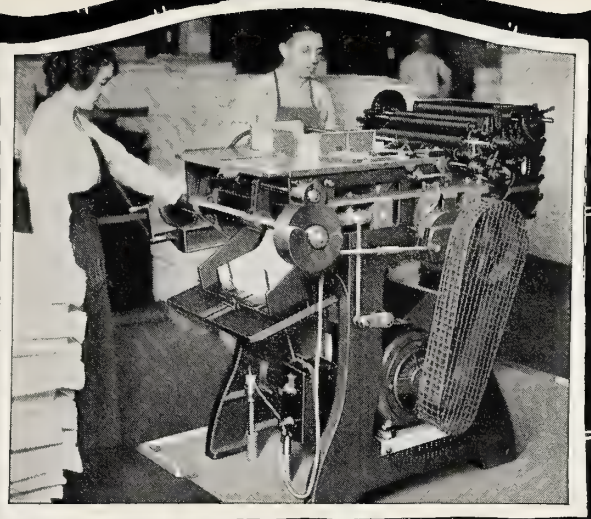
The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

Write for particulars or let us know when a salesman can call.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway	609 South Clark Street	63 Hatton Garden
NEW YORK CITY, N. Y.	CHICAGO, ILLINOIS	LONDON, E. C. No. 1, ENGLAND

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write today for catalog and full information.
No obligation, of course.

Stokes & Smith Company
Summerdale Avenue
PHILADELPHIA, PA.
London Office: 23 Goswell Road



Give Us Hard Jobs

THIS people is rediscovering the hard-job spirit of its pioneers, and business is getting better. Carving a home out of the wilderness was no employment for a weakling. Neither is it a short and easy task to rebuild a shattered business.

The lover of ease is having a rotten time; but the man who can do hard jobs well is conscious of an exaltation that soft prosperity never held. And to such the world pays honor. Easy jobs never developed a Washington or a Lincoln, a Carnegie or a James J. Hill. It takes times like these to breed *men.*

The hard-job spirit is in the air. We have caught it again. We have drawn some tough assignments lately. We have put them through, and enjoyed them. We are keen for more.

Send us your *difficult* engraving jobs.

Stafford Engraving Company

"THE HOUSE OF IDEAS"

Artists : Designers : Engravers
Engraved and Steel Die Embossed Stationery

Indianapolis



EMERSON SAID

"The virtue of books is to be readable."

EMERSON BOOK BLACK

will not fill up the finest type. And it costs only 40c. per lb. in 25 lb. lots, and even less in larger quantities.

J-M-Huber

Dry Colors *Carbon Black* *Varnishes* *Printing Inks*

65-67 West Houston Street, New York

Baltimore Chicago Omaha St. Louis Boston Cincinnati Philadelphia San Francisco
London, England Toronto, Canada *Factories:* Brooklyn, N.Y. Bayonne, N.J. Dola, W.Va. Swartz, La.

HUBER'S *colors in use since* 1780

SAVE TIME AND KEEP INK OFF YOUR KNUCKLES BY USING

Pressman's Angle Ink Knife

PATENTED MARCH 2, 1915



Angle B Ink Knife (for cylinder press fountains)



Regular Angle Ink Knife—Round End



Regular Angle Ink Knife—Square End

MADE of the best Swedish Steel, oil tempered and finished. Use the best.

THE INKNIFE
TRADE MARK

THE ANGLE INK KNIFE IS FURNISHED IN THE FOLLOWING SIZES AND STYLES:

8 inch, Angle B
10 inch, Angle B
6 inch, No. 1 . . . . Round End
8 inch, No. 1 . . . . Round End
10 inch, No. 1 . . . . Round End
6 inch, No. 2 . . . . Square End
8 inch, No. 2 . . . . Square End
10 inch, No. 2 . . . . Square End

IN STOCK AT ALL SELLING HOUSES

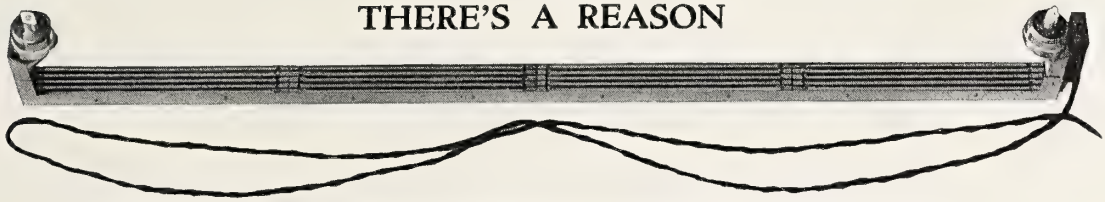
American Type Founders Company

Some of the largest printing plants in the country have equipped all of their presses with the new Model-C

Doyle Electric Sheet Heater

Patented

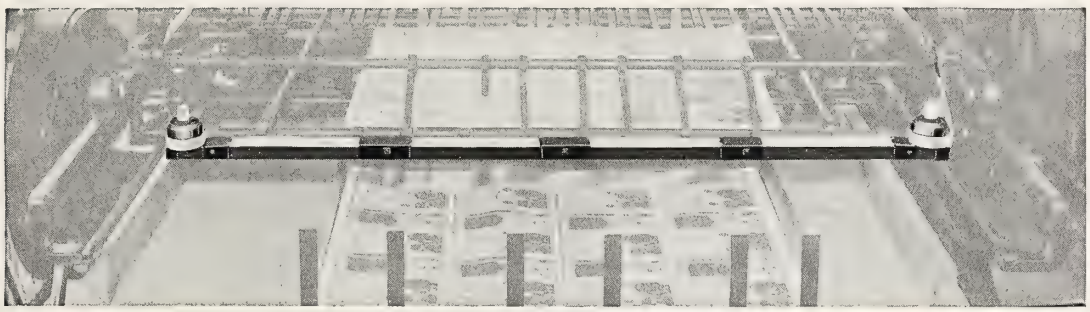
THERE'S A REASON



Showing Construction of the Model-C Heater For Miehle Presses

Pressmen prefer it. It does not endanger their health. It eliminates fumes which subtract from the efficiency of every employee in the plant.

The very best and most up-to-date method for the successful banishment of pressroom difficulties. The easiest heater to operate—always under control of the operator. Built of the very strongest material, every part guaranteed.



Showing attachment to Miehle Press, tape delivery

Every Model-C Heater Sold Has Stayed Sold

Because This Is What It Does:

Increases Production	Eliminates Electricity	No Fumes
Permits Quick Back-up	Improves the Work	Insures Perfect Jogging
Saves money	Prevents Offset	Increases Speed of Running
Eliminates Delays	Permits Carrying of	Assures Proper Register
No Danger	Plenty of Ink	No Waste Heat

The Reflector-Type Heater is designed for Kelly Presses, Miller Feeders, Cleveland Folders, and cylinder presses using fly delivery.

Send for a catalog and price list

When writing mention the size and kind of press and the voltage of electrical current used for lighting and power

BRITTON & DOYLE CLEVELAND, O.

Special Offer

REDUCED PRICES

on

Doyle's Brilliant Gold Ink

Varnish, $2.00 per pound Powder, $2.00 per pound

Sold in one-pound cans

Dries Perfectly **Retains Its High Luster**

Works like ordinary printing inks on many kinds of stock
Lays solid, with sharp and clean impression

Does not dry on the press

Doyle's Setswell Compound

One dollar per pound

Prevents Crystallizing. One color can be printed over the other on a two-color press, immediately or two weeks later.

It conditions the ink to your requirements.



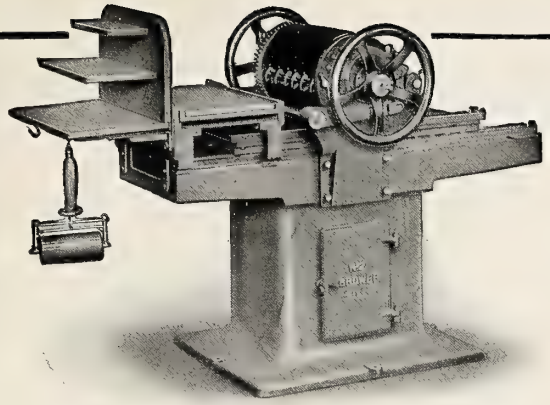
Prevents most Picking. Helps prevent Offset. Not a reducer and not a dryer, but better than either.

It softens the ink without reducing or weakening the color. It sets the ink without drying or hardening.

Doyle's Setswell has been formulated and produced to meet with the exigencies that the ink maker cannot anticipate. It is developed to change the character of your ink to correspond with the changes in temperature and stock that are bound to occur in the best regulated pressrooms.

BRITTON & DOYLE

CLEVELAND, OHIO



Brower Efficiency

Taking proofs occupies considerable time in the pressroom and it is of prime importance that the proof press should involve the fewest possible motions. A little time wasted in taking each proof soon makes a surprising total. The

"B. B. B." Proof Press

(Brower Ball-Bearing)

is designed to eliminate all unnecessary movements and to give clear distinct proofs that show up bad letters instantly.

The No. 2 Brower, shown above, has a bed 17 by 26 inches. The No. 0 Brower is a smaller but equally efficient proof press with a bed 14 by 20 inches.

Write for Descriptive Circular.

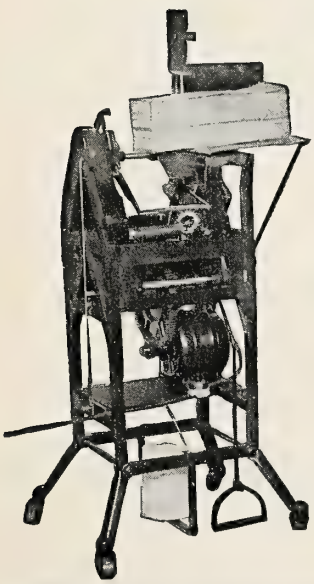
A. T. H. BROWER COMPANY

233 West Schiller Street, Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
" " " BARNHART BROS. & SPINDLER

S. COOKE PROPRIETARY, Lmt'd, *Sole Agents for Australia.*

We do more than sell you a machine



Our service does not consist merely of selling you a tying machine. Our efficiency experts are at your disposal to assist you in solving any tying problems peculiar to your own business.

The BUNN Package Tying Machine

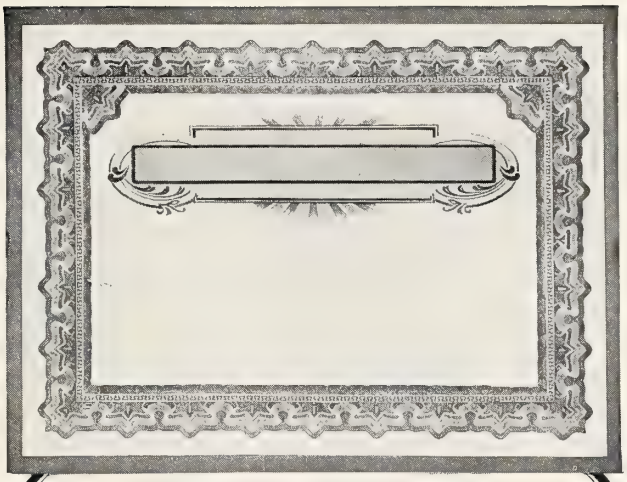
Saves Time and Twine

Will do more work and better work than the most expert hand worker in your shipping room. Any boy or girl can soon learn to operate it. The machine can be easily moved and it takes power from any lighting socket.

Placed anywhere on ten days' free trial. Full information on request to

B. H. BUNN & CO.

7329 Vincennes Ave.
Chicago, Ill.



Go to Goes for

The Goes Bordered Blanks

An original and diversified assortment of 75 styles of artistic border designs, perfectly lithographed in a variety of colors and in a wide range of proportions and styles, some as large as 17 by 22 inches, others but 3¼ by 7 inches.

Having no wording whatever upon them, these styles differ materially from the large variety of the Goes Stock Certificates.

ALL Printers, regardless of their specialties, will find them attractive, and appropriate for ALL purposes that require dignified, high-grade bordered blanks.

The Goes Record Books

both for Corporations and Common-Law Companies; have been carefully prepared and arranged for use by such organizations.

The Goes Printer's Helps

also include blanks for

Common-Law Certificates
Stock Certificates
Interim Certificates
Bonds
Diplomas
and Certificates of Award

The Goes Art Advertising

Check-Book and Business-Card Blotters
Monthly Service Cards
Mailing Cards
Blotters
Calendar Pictures
Calendar Mounts
Calendar Cards

Lithographed Calendar Pads

New and beautiful full-color blotter designs, prepared especially for Easter publicity, will soon be available.

When requested, we will send samples or descriptive matter of any or all the Goes Products.

Goes Lithographing Company

45 West 61st Street, Chicago



Imitation is the sincerest form of flattery

The Craig Sales Corporation are the pioneers in the manufacture and sale of Electro-Magnetic Gas Devices for the elimination of offset and static electricity. Their success has caused many imitators to place similar devices on the market, but none of them have been able to improve on the

Craig Electro-Magnetic Gas Device

We have plenty of testimonials which we will gladly send on request, or, better still, we will furnish a Craig Electro-Magnetic Gas Device for trial in your plant. If it does not accomplish all we claim and does not prove superior to any other device on the market, you may return it and we will cancel the charge.

CRAIG SALES CORPORATION
636 Greenwich Street, New York City

CAST RIBLESS AND LOW SLUGS ON YOUR LINOTYPE OR INTERTYPE

Make Your Machine a Slug and Rule Caster

No Special Molds Required: Outfit Costs Only $8.00

Hundreds of dollars in time and materials can be saved with our Ribless and Low Slug and Rule Casting Attachment by those who care for clean, up-to-date printing. Why use ribbed high blanks or rules, when you can cast with the same facility ribless low slugs and smooth rules, same as typefounders', with an outfit which is always handy, dependable, easily applied and so inexpensive that it PAYS FOR ITSELF IN A FEW HOURS?

With our Low Slug Matrix Slide and our Non-grooved, Self-adjusting Mold Cap Attachment, you can cast any number of low, smooth and square slugs, 30 picas long and 54 points high, on the ordinary (universal) mold of your machine. Moreover, you can cast your rules, borders and dashes without ribs, same as foundry material. The operation is as easy as recasting ordinary slugs from matrix slides. The Mold Cap Attachment can be applied to the mold in the time it takes to change a liner, and is so made as to produce ribless low slugs or rules, of even thickness and exact height, with no more than the ordinary care on the part of the operator. Ordinary liners and ejectors are used, and no other changes or adjustments are required. Can be applied on any machine having Universal mold.

Price: 30-em 6-pt. Low Slug Slide, and up to 9-pt. Mold Cap Attachment, $8.00.
Money refunded in 10 days, if not satisfactory.

THE NORIB COMPANY 132 West 31st Street, NEW YORK

Write for more details. In ordering state whether outfit is to be used on Linotype or Intertype. Special rates to parties who can equip a number of machines.

The Type You Have Been Waiting For—

Cooper Black

A bold Roman that is a Real Type—a strong and dominating design of noble character—a letter that lifts advertising above the mass and makes its message known with the compelling force of powerful expression [Designed by OSWALD COOPER to augment the COOPER SERIES recently cut by us]

IS READY NOW IN FOURTEEN SIZES

120·96·72·60·48

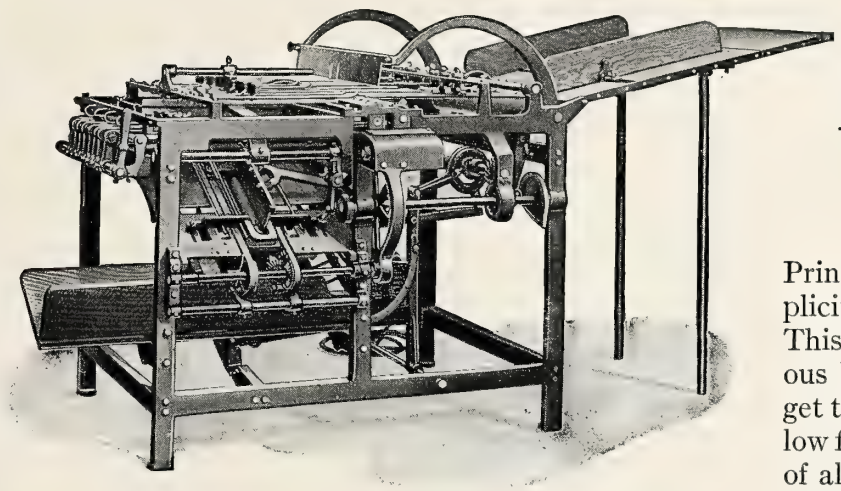
6·8·10·12·14·18·24·30·36

Write for Advance Specimen

Barnhart Brothers & Spindler

ORIGINATORS OF TYPES THAT TALK

Chicago Washington Kansas City Dallas Saint Louis Omaha Saint Paul Seattle



The

Liberty Folder

Printers have pronounced the simplicity of the Liberty marvelous. This simplicity isn't only marvelous but is absolutely necessary to get the greatest efficiency. It means low first cost, low up-keep, but best of all a machine that the average help can keep in running condition. The Liberty is the only high-grade medium-priced machine on the market. It will handle 85% of the work in the average office without the usual fuss and spoilage. The Liberty is built in various Models for different requirements. Prices range from $490 for a 16 x 22 machine to $990 for the large bindery machine, 22 x 32. Right angle, parallel folds or a combination of both. Every Liberty Folder is fully guaranteed for five years.

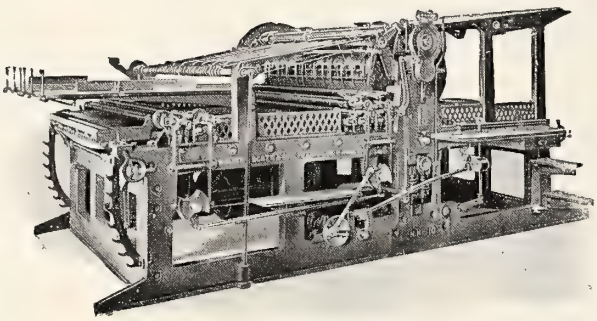
THE LIBERTY FOLDER COMPANY, Sidney, Ohio

(Originators of simple folders)

AGENCIES IN ALL THE PRINCIPAL CITIES

NEW SCOTT CYLINDER PRESSES

Ready for Immediate Delivery



SCOTT FOUR-ROLLER PRESS
Front Fly Delivery

Scott Two Revolution Presses

One No. 4 Press, bed 26 x 36 inches, has two form rollers, geared distribution, front fly delivery.

One No. 5 Press, bed 29 x 42 inches, two form rollers, front fly delivery.

One No. 4 Press, bed 27 x 36 inches, has four form rollers, front fly delivery.

One No. 8 Machine, bed 41½ x 52 inches, has four form rollers, and printed side up delivery.

One No. 4 Press, bed 27 x 36 inches, four form rollers, and printed side up delivery.

One No. 7 Press, bed 38 x 51 inches, ideal press for weekly newspaper or small city daily. Prints four pages of seven column paper.

SCOTT DRUM CYLINDER PRESS

Bed 32 x 47 inches. Prints six column quarto newspaper and job work. Has two form rollers, table distribution. A very good machine.

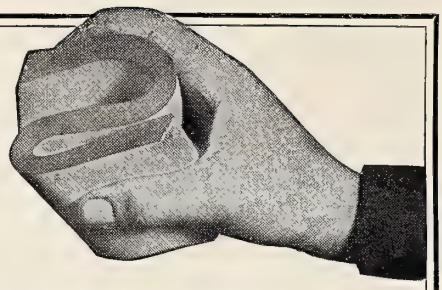
Write for price on press you need.

Walter Scott & Co.

New York Office: 1457 Broadway
Chicago Office: Monadnock Block

Main Office and Factory:
Plainfield, New Jersey, U.S.A.

Cable Address: Waltscott, New York
Codes Used: ABC (5th Edition) and Our Own



Expensive Equipment Unnecessary

The apparatus needed to heat glue by gas, steam or electricity for tabbing is not needed with

NUREX

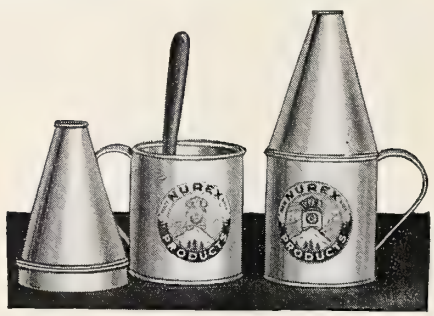
Patented June 1, 1920

Tabbing Compound

(*Now standardized*)

All you need is a tabbing pot and a brush. As Nurex does not require heating there is no fire risk and the pot can be placed wherever it is most convenient. There is no waste with Nurex, as any that accumulates on the padding table can be redissolved and used again. And pads tabbed with Nurex remain firm but flexible in all seasons and climatic conditions.

NUREX REDUCER is a new compound which will give absolute satisfaction when it is necessary to thin Nurex Tabbing Compound. Less of this solvent is required than of benzol and it is non-inflammable. It is also an effective type or roller wash.



Nurex Tabbing Pot

For use with Nurex Tabbing Compound

The cone friction cover prevents evaporation and keeps the brush upright and ready for use.

Look up the list of dealers in the February issue of The Inland Printer. A trial shipment from your nearest jobber will convince you of the convenience and efficiency of Nurex.

The Lee Hardware Co.

SALINA, KANSAS

The Monitor System



The modern high speed litho or letter press requires instantaneous, complete control best afforded by the Monitor—the original "Just Press a Button System" which provides for every necessary stage of operation—threading, inching, and any variation of speed, up to the highest used.

We'll gladly send complete details.

Monitor Controller Co.
Baltimore, Md.

New York, St. Louis, Chicago, Buffalo, Philadelphia, Cleveland, Boston, Cincinnati, Detroit, Pittsburgh.
2164



Monitor Safety Lever Control Station

"Just Press a Button"

ESTABLISHED J&A 1842

JAENECKE-AULT CO.

SUCCESSORS TO THE JAENECKE PRINTING INK CO.

FINE TYPO & LITHO INKS
DRY COLORS & VARNISHES
JACO PRODUCTS

The Ault & Wiborg Co.
trademarked the name of

SURPRISE BLACK

but the courts have canceled their registration on the grounds that we originated and first used it. We have now trademarked the name "SURPRISE BLACK" and infringers thereof will be prosecuted.

OFFICES AND FACTORY

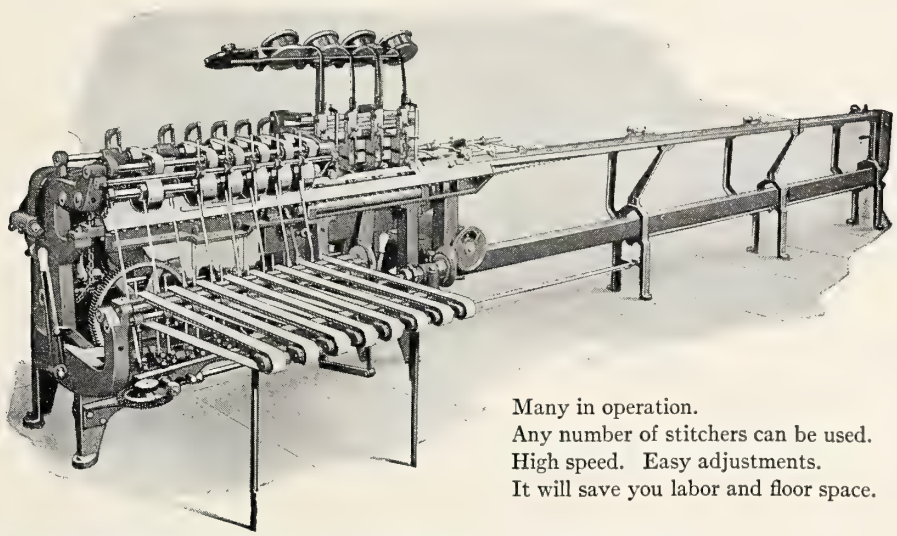


NEWARK NEW JERSEY

CHRISTENSEN'S *Latest Type*

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

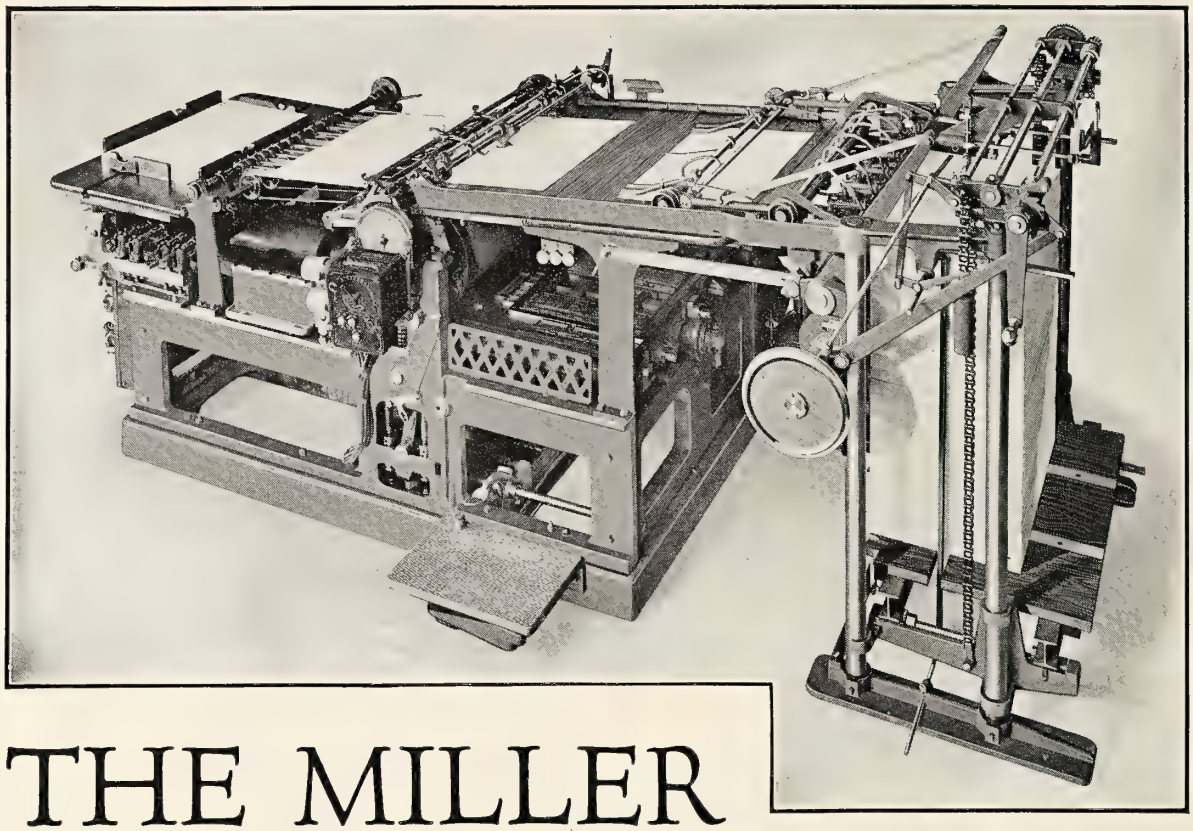
THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.



THE MILLER CYLINDER PRESS FEEDER

THE application of MILLER time-tried principles of Automatic feeding as exemplified in the design and construction of more than 15,000 Miller Automatic Feeders for platen presses, explains in a sentence the secret of the *correct functioning* and QUICK-CHANGE ADVANTAGES of the NEW MILLER CYLINDER FEEDER.

POSITIVE air separation and air control of sheet from pile to feed guides, eliminating all customary tapes, auxiliary grippers, sheet stops and other complicated, time-consuming adjustments, insures the *profitable handling* of *short* runs as well as *continuous operation* on *long runs*—the simple explanation of the 50% to 100% production increase in MILLER CYLINDER FEEDER-equipped shops.

ITS accurate register, enhanced by assured freedom from tape marks, gripper indentations and other mechanical defects which commonly mar the beauty of an otherwise perfect job, are attributes which make for a *uniformly high quality product,* pleasing alike to producer and patron.

THE MILLER CYLINDER FEEDER is applicable to standard pony sizes of Miehle, Whitlock and Optimus Two-Revolution Presses. Feeders applicable to other sizes and makes of presses are being developed—to be announced later. Write for particulars, giving name, size and serial number of your press equipment.

MILLER SAW-TRIMMER COMPANY

PITTSBURGH, U. S. A.

Branches: *Atlanta — Boston — Chicago — Dallas —New York — Philadelphia — San Francisco*

AN EXHIBIT *of* decorative design and illustration being the work of

CARL SCHEFFLER

of Chicago, combined with type treatments showing the value of harmony between the work of the artist and the typographer. Mr. Scheff ler is recognized as one of Chicago's leading decorative designers and artists. His work is well known to the many readers of The Inland Printer, as specimens have frequently appeared in these pages in years past.

MARCH, 1922
THE INLAND PRINTER
CHICAGO



Title page of a folder, the first of a series of six depicting live stock through the ages, arranged for The Live Stock Exchange National Bank, of Chicago. One inside text page is shown opposite. These folders took the place of the regular bank statements.



IN THE STONE AGE, we find the first definite records of mankind and of that dim period, ages long in itself, only the most meager details are available. Man's low intelligence was chiefly concerned with the procuring of food and shelter, and he was surrounded on every side with grave dangers from wild animals and enemy clans. Stealthily faring forth, this strong and ferocious primitive man, armed with the crudest of weapons, stalked his prey at great risk of his own life and even when they hunted in numbers, the wild ox or the clumsy buffalo often took toll of human life before being slain. The successful hunt was therefore just cause for great celebration as it meant not only food in plenty but also clothing, shelter and thongs to bind new implements. At their crude altars facing the setting sun (such as the one still standing at Stone Henge, England) the nearest approach to religious ceremony was held, when the flesh of the entire animal was consumed at one huge protracted feast, satiating the gnawing hunger of the tribe and stimulating the savagery of the sturdy, prehistoric race.

In extreme contrast to this primeval alternating feast and famine is the highly organized modern method of live stock production, and the even and continued distribution of meat products in the complicated civilization of today in which banking plays no small part.

THIS INSTITUTION is devoted to the encouragement and development of this important industry and is the acknowledged CLEARING HOUSE OF THE WORLD'S GREATEST LIVE STOCK MARKET.



This is the first of a series of six folders depicting LIVE STOCK through the AGES.

Inside page of folder, title of which is shown opposite, demonstrating the effectiveness of type treatment in harmony with the decoration.



Title page of the fourth folder in the series referred to on the preceding pages.

MILTON SUMS UP THE Renaissance for us in his Faustus as "a passion for life, sleepless in its search and daring in its grasp after the infinite in knowledge and in pleasure." Groping out from the dark ages, where all learning was the private property of the clergy and the masses were either actual slaves or at best serfs bound to the land which they tilled and subject to arbitrary tax by their lords and to the varying fortunes of their contending rulers, the world found new life and incentive for progress, religious and material.

There is little doubt that the Revival of Learning emanated from the Byzantine Empire and that the ill-fated Crusades and fall of Constantinople hastened the revolution in life and learning throughout western Europe. Through this period of awakening the arts and sciences prospered greatly and manufacture and agriculture made great strides. Nations were founded with a consequent lessening of petty wars and their burdens and comparative peace prevailed. Circumstances favored a rapid spread of the new learning and individual ideas and efforts were more and more rewarded.

To those wonderful days belong the first printing press and other early machinery. Agricultural methods were revolutionized and farming and live stock production co-ordinated. Cities grew great and the necessity for feeding the urban population developed the first slaughter houses which crude and uncleanly as they were remained practically unchanged until the development of great modern systematic and sanitary packing plants of our own day in which Chicago was the pioneer and continues premier.

This is the fourth of a series of folders depicting LIVE STOCK thru the ages. Previous copies sent on request.

Inside text page of folder, title of which is shown opposite.

Where we Foregather



JOHN R. THOMPSON

Chicago

Does the ordinary everyday eating place, restaurant or lunch counter, offer possibilities for the development of an illustrated book or pamphlet? It does. Witness the treatment given this title page, combined with the first page of text, shown opposite, and the sketches shown on last page of this insert. They are taken from an interesting pamphlet with an historical treatment, prepared for the John R. Thompson restaurants, Chicago.



At the Fish Market

The evolution of a great industry

"EVERY day I set out accompanied by two men servants with hand trucks which they bring back laden—fish, meat, vegetables, eggs, butter, poultry and game. I buy everything from the vendors, thus getting provisions at wholesale prices."

Just imagine yourself, Mr. Proprietor of a large restaurant, doing this. And yet the foregoing is an authentic statement of the way the owner of one of the greatest Parisian restaurants purchased his supplies in 1905. A far cry, is it not, from the simple wayside inn of the old days or the city or village Tavern to the beautiful restaurants and white enameled, tiled and marble lunch houses with their big commissaries of today?

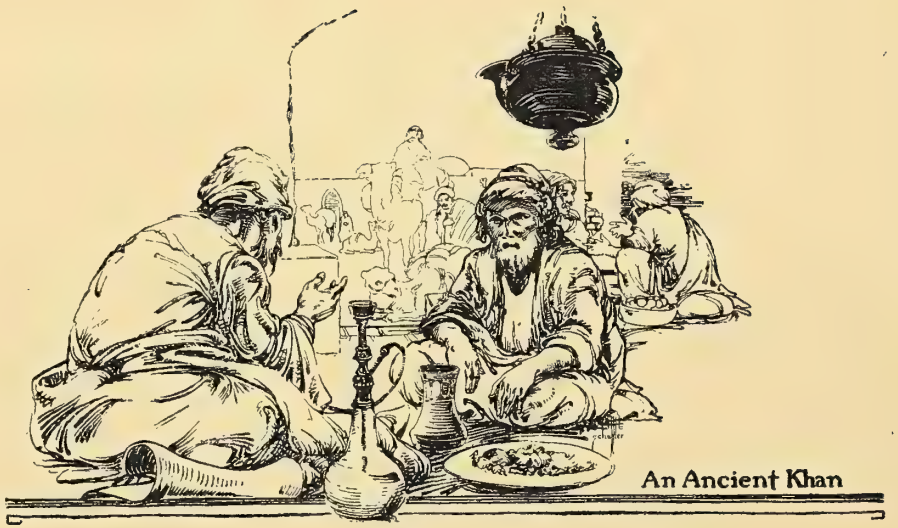
That is the development or evolution of the business in which the captains of the restaurant industry find themselves now. The really strange part of the metamorphosis of this great business is that it has taken place within a single generation.

Fifty years ago there was practically nothing but railroad eating houses, with occasional all night lunch counters, in which one could

First page of text, taken from pamphlet, title of which is shown opposite. The delicate line treatment of the illustrations in this pamphlet stands out in striking contrast to the boldness in the decorative work on the bank statements shown on the preceding pages of this insert, evidence of the versatility of Mr. Scheffler, the artist.



The Roman Way



An Ancient Khan



Outdoor Parisian Cafe



My Lady Waits

Four sketches by Mr. Scheffler, selected from the pamphlet "Where We Foregather," the title and first text page of which are shown on the preceding two pages. The work of the artist in thus picturing eating places in different ages and places added immeasurably to the value of this unusual piece of advertising literature.

SYSTEMS

The Loft-Dried Rag-Content Paper **BOND** *at the Reasonable Price*

MANY advertisers, probably including some of *your* customers, are in the habit of using one grade of paper for their regular correspondence, and another and cheaper grade for their processed sales letters, particularly where large quantities are used. Their "regular" letterheads they figure are too expensive for form letters, while the "form" letterheads are not good enough for office correspondence.

Whenever and wherever you find this condition, you have also found an opportunity to add to your reputation for service by suggesting the use of Systems Bond for *both* kinds of letters.

By printing on Systems Bond you can produce and deliver letterheads that will compare favorably with the best that your customers are likely to have used for their correspondence, and at the same time, without sacrificing your own profit, you can bill them at a price that will make them sufficiently economical for form letter use. Try it.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

SYSTEMS BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Carter, Rice & Co., Corp.
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Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
QUINCY, ILLINOIS—Irwin Paper Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Co.
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
R. P. Andrews Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York—South America, Mexico and West Indies; W. C. Powers Company, Ltd., London—England and Continental Europe; J. L. N. Smythe, Philadelphia—Australasia and New Zealand; J. P. Heilbronn, MANILA, P. I.—Japan, China and Philippine Islands
ENVELOPES—United States Envelope Company, Springfield, Mass.



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

ATLANTIC BOND

The "Eastern" Sulphite *with the "Rag" appearance*

PICKING up a sheet of Atlantic Bond for the first time, you would probably not think of it as a "sulphite" paper—so white it is, so clean, so attractive in surface and texture. Nevertheless, it *is* a sulphite sheet. It contains sulphite pulp and nothing else.

The paper is exceptional because the pulp is exceptional. It is made of selected spruce logs from our own forests, bleached with chemicals of our own manufacture, and delivered to the paper machines direct from our own pulp mill. Such pulp ought to make good paper—and it does. The economies incidental to our control of all raw materials and manufacturing processes, moreover, enable us to sell Atlantic Bond at a price that is by no means the least of its attractions.

Made in White and nine attractive colors—Pink, Blue, Green, Buff, Canary, Goldenrod, Russet, Salmon and Gray. Sample book on request.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

ATLANTIC BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corp.
ATLANTA—Sloan Paper Co.
BALTIMORE—Baltimore Paper Co., Inc.
BOSTON—Von Olker-Snell Paper Co.
BRIDGEPORT—The Gorton Co.
BUFFALO—The Disher Paper Co.
CHICAGO—La Salle Paper Co.
CLEVELAND—Millcraft Paper Co.
DETROIT—Paper House of Michigan
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Co.
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Miller & Wright Paper Co.
Sutphin Paper Co.
PHILADELPHIA—Molten Paper Co.
PITTSBURGH—General Paper & Cordage Co.
PORTLAND, ORE.—Blake, McFall Co.
RICHMOND—Southern Paper Co.
ROCHESTER—The George E. Doyle Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Co.
ST. PAUL—E. J. Stilwell Paper Co.
SEATTLE—American Paper Co.
SPOKANE—Spokane Paper & Stationery Co.
TACOMA—Tacoma Paper & Stationery Co.
WINNIPEG, CANADA—The Barkwell Paper Co.

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York, Mexico and So. America; W. C. Powers Co., Ltd., London, Eng., Continental Europe; J. L. N. Smythe Co., Philadelphia, Australasia and New Zealand.
ENVELOPES—U. S. Envelope Co., Springfield, Mass.

ATLANTIC BOND
is made by the makers of Systems Bond



The Influence of the Letterhead

is the title of our latest booklet. It is unique in its conception and a most instructive and interesting treatise.

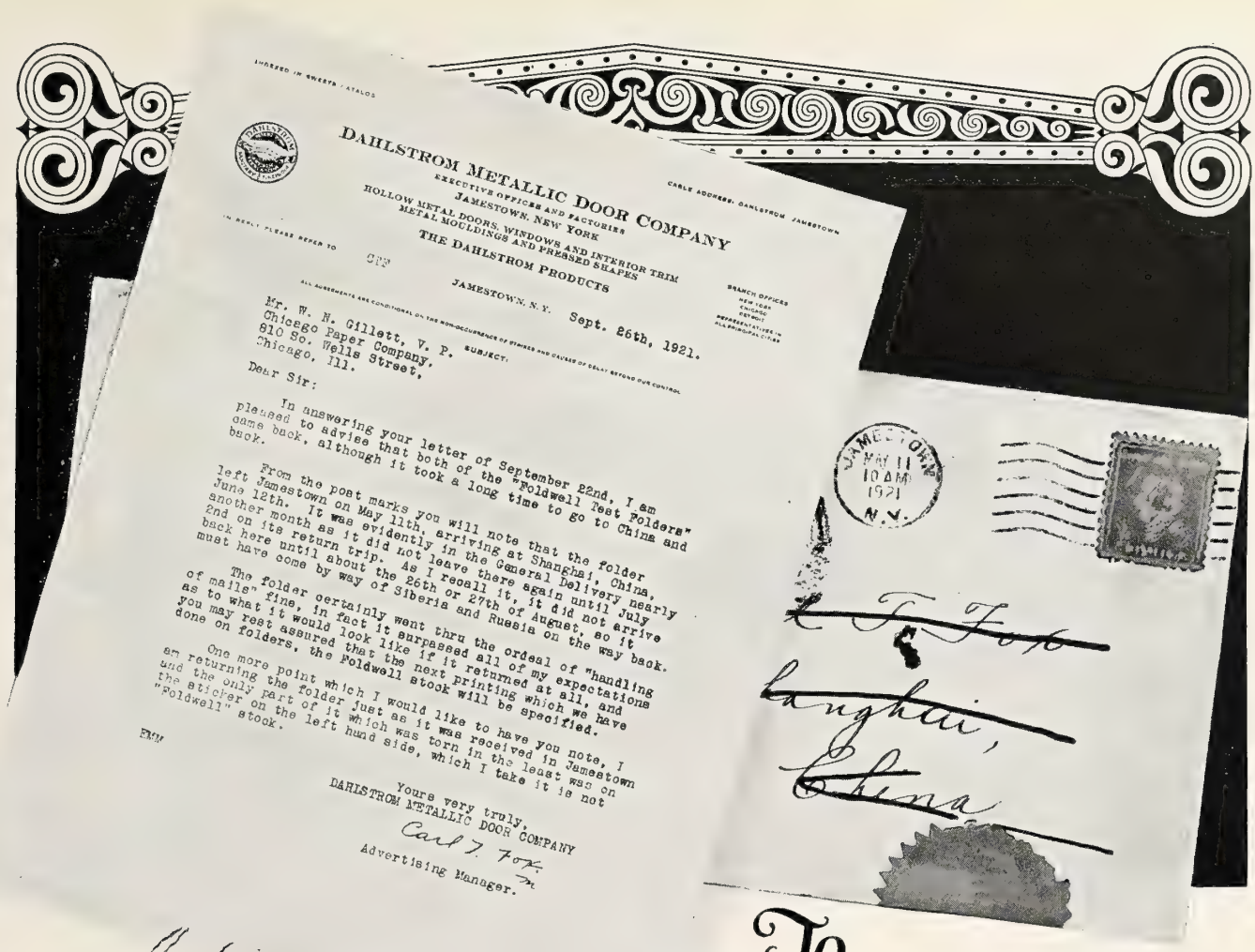
This booklet is devoted especially to business letterheads and covers the subject thoroughly. One of the striking features is the use for illustrations of miniature letterheads, most of them of nationally known concerns. These specimens furnish a valuable study for the printer, lithographer, stationer, and engraver.

Write us on your present letterhead and we will gladly send you a copy, without placing you under the slightest obligation.

Hampshire Paper Company

Makers of Old Hampshire Bond

SOUTH HADLEY FALLS, MASS.



DAHLSTROM METALLIC DOOR COMPANY

EXECUTIVE OFFICES AND FACTORIES
JAMESTOWN, NEW YORK

HOLLOW METAL DOORS, WINDOWS AND INTERIOR TRIM
METAL MOULDINGS AND PRESSED SHAPES

THE DAHLSTROM PRODUCTS

JAMESTOWN, N. Y. Sept. 26th, 1921.

Mr. W. N. Gillett, V. P.
Chicago Paper Company,
810 So. Wells Street,
Chicago, Ill.

Dear Sir:

In answering your letter of September 22nd, I am pleased to advise that both of the "Foldwell Test Folders" came back, although it took a long time to go to China and back.

From the post marks you will note that the folder left Jamestown on May 11th, arriving at Shanghai, China, June 12th. It was evidently in the General Delivery nearly another month as it did not leave there again until July 2nd on its return trip. As I recall it, it did not arrive back here until about the 26th or 27th of August, so it must have come by way of Siberia and Russia on the way back.

The folder certainly went thru the ordeal of "handling of mails" fine, in fact it surpassed all of my expectations as to what it would look like if it returned at all, and you may rest assured that the next printing which we have done on folders, the Foldwell stock will be specified.

One more point which I would like to have you note, I am returning the folder just as it was received in Jamestown and the only part of it which was torn in the least was on the stiffer on the left hand side, which I take it is not "Foldwell" stock.

Yours very truly,
DAHLSTROM METALLIC DOOR COMPANY
Carl T. Fox
Advertising Manager.

JAMESTOWN N.Y. NOV 11 10 AM 1921

Shanghai, China

To Shanghai and back through Siberia and Russia

THE FOLDWELL folder here pictured is the very one that made this trip without a crack or break.

Thousands of these broadsides were sent to all parts of the world on the famous Travel Test. Invariably they returned safe and sound.

Of all coated papers, Foldwell is the only one capable of such performance; for Foldwell is the only paper in which perfect folding quality is *combined* with fine printing surface.

You can depend on Foldwell to preserve the beauty and force of your printed pieces. Do you want to examine samples? We will gladly send them.

CHICAGO PAPER COMPANY, *Manufacturers*
Desk 3, 818 South Wells Street, Chicago

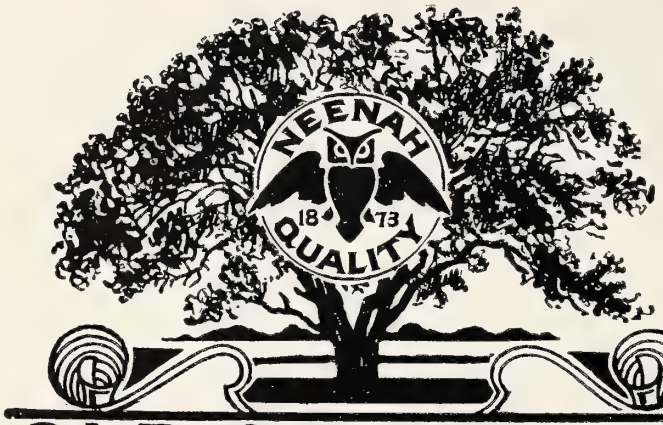
Nationally Distributed

The letter here reproduced tells of the Foldwell folder sent by the Dahlstrom Metallic Door Company to Shanghai. It is an interesting story of a romantic trip.

Coated Book Paper
Coated Cover Paper
Coated Writing Paper

Foldwell
TRADE MARK REGISTERED

3



OLD COUNCIL TREE BOND

"REQUIRES NO EXPLANATIONS"

EACH GRADE IS GUARANTEED TO SATISFY
★★★★★ THE USER TO BE THE JUDGE ★★★★★

DISTRIBUTORS

APPLETON, WIS. ..... Woelz Bros.
BALTIMORE, MD. ..... B. F. Bond Paper Co.
BUFFALO, N. Y. ..... Holland Paper Co.
CINCINNATI, OHIO ..... Chatfield & Woods Co.
CLEVELAND, OHIO ..... Union Paper & Twine Co.
CHICAGO, ILL. ..... Chicago Paper Co.
DETROIT, MICH. ..... Chope Stevens Paper Co.
DES MOINES, IOWA ..... Carpenter Paper Co.
GREAT FALLS, MONT. ..... Great Falls Paper Co.
HARRISBURG, PA. ..... Johnston Paper Co.
ITHACA, N. Y. ..... T. G. Miller & Sons Paper Co.
JACKSONVILLE, FLA. .. Drew's Wholesale Paper House
LANSING, MICH. ..... Dudley Paper Co.
MILWAUKEE, WIS. ..... Standard Paper Co.
MILWAUKEE, WIS. ..... E. A. Bouer Co.
NEW YORK CITY ... EXPORT—Maurice O'Meara Co.
NEW YORK CITY ..... J. E. Linde Paper Co.
NEW YORK CITY ..... H. P. Andrews Paper Co.
NEWARK, N. J. ..... J. E. Linde Paper Co.
OMAHA, NEB. ..... Carpenter Paper Co.
PORTLAND, ORE. ..... Blake McFall Co.
PHILADELPHIA, PA. ..... Garrett Buchanan Co.
PITTSBURGH, PA. ..... Chatfield & Woods Co.
RICHMOND, VA. ..... Epes-Fitzgerald Paper Co.
ST. LOUIS, MO. ..... Acme Paper Co.
SEATTLE, WASH. ..... American Paper Co.
SPRINGFIELD, MO. ..... Springfield Paper Co.
ST. PAUL, MINN. ..... Wright Barrett & Stilwell Co.
TACOMA, WASH. ..... Tacoma Paper & Stationery Co.
TOLEDO, OHIO ..... Blade Ptg. & Paper Co.
WASHINGTON, D. C. ..... B. F. Bond Paper Co.
BUFFALO, N. Y. ..... Buffalo Envelope Co.
WORCESTER, MASS. ..... United States Envelope Co.

NEENAH PAPER COMPANY

LOFT DRIED BONDS AND LEDGERS ONLY

NEENAH, WISCONSIN

Princess Cover Paper

Special Cover Cut Service

HERE is a conventional cover design that prints with excellent effect on Dexter's Princess Cover Paper. We will be glad to loan this mortised plate to you for use on any catalog or booklet job calling for Princess Covers. Two sizes are available: 7 x 10 and 5½ x 8.

PRINCESS Cover Paper is made in four weights and ten rich colors. It is a paper of super-strength, designed to withstand hard usage without becoming cracked or dog-eared, or soiled from repeated handling. It preserves the catalog as well as adding to its attractiveness.

PRINCESS Cover Paper is the oldest cover stock made, and all printers are familiar with its exceptional printing, folding and embossing qualities. It is a staple line that never fails to give satisfaction. At present reduced prices, it comes within the estimate for all practical commercial requirements.

Write for full particulars of
Complimentary Cover Cut Service.

C. H. DEXTER & SONS, Inc.

WINDSOR LOCKS, CONN.

Copyright, 1922, by C. H. Dexter & Sons, Inc.

Coöperation

¶ To bring printer and consumer into friendly coöperation is the aim of the American Writing Paper Company.

¶ How best to do it? Surely by putting ideas before each that, acted upon, *mutually* benefit.

¶ In furtherance of that ideal, printers and consumers alike will, it is believed, be interested in a set of twelve inspirational booklets which are to be distributed to business men through Local U. T. A. Associations; eight of these booklets prepared to date are:

PRINT IT—MAIL IT
Ideas come in flashes—catch them or they go. Put them down; put them into print; put them into the mails.

THE BOOKLET—*King of Sales Media*
With the WHY fully explained. The problem of *selling* relates far more closely to the booklet than most business men realize.

IDOLS OF BUSINESS
"IDOL: A cause or source of error; misleading habit of conception or reasoning."—Standard Dictionary

THE MASTER SALESMAN
"If that confidence which alone makes good buying is started by skillful advertising, another obstacle is taken out of the way of the selling man."

PRINTED SALESMANSHIP
Largely the product of the printing press in contradistinction to the periodical press, with the WHY and WHEREFORE explained.

THE FOLLOW-UP
Some men miss its philosophy — it is simply intensive sales development, making two buyers where one existed before:

THE COMPETITIVE STRUGGLE
Demonstrating one of the most effective and honorable ways out of an oppressive or unfair competitive situation.

PUBLICITY SIDELIGHTS
Containing: The Psychology of Change. Keeping Selling Streams Freshened. Judging Booklet Values. Versatility in Business. The Work of Interrogation. The Failure Check. How the Public Rates You. Mail-Order Business vs. Direct-Mail Activities.

¶ These booklets, helping the business man to *sell*, as naturally and as automatically teach him *how to buy*. Here the printer who sympathetically catches the business viewpoint elucidated can be of wonderful assistance to the men they are designed to help. To carry printer coöperation further, the following additional brochures are placed simultaneously at the service of PRINTERS, explaining, logically and scientifically, the Laws of the How of SELLING SUCCESS with PRINTED MEDIA:

1. **Advertising — Personal Salesmanship — Printed Salesmanship—with their Limitations and Relations.**
2. **Traps of the Advertising Situation.**
3. **The Framework of the Sales Message.**
4. **The Selling Links of the Selling Chain.**
5. **Written Salesmanship.**
6. **Causation in Buying.**
7. **The Great Selling Magnet to which Humanity Moves.**
8. **The Woof and Warp of *Printed Salesmanship.***

¶ If through this series of booklets we can bring user and producer of SELLING VEHICLES into a spirit of contagious enthusiasm, the RESULT will be greater business, greater profit, and greater prestige for BOTH. In that spirit the American Writing Paper Company approaches the task, and it will be at once honored and privileged if, in that spirit and atmosphere, it views its completion. The entire series is from the pen of a nationally known specialist on Printed Salesmanship.

If your local Typothetæ has not yet made arrangements for coöperation in this campaign, write the

AMERICAN WRITING PAPER COMPANY
SERVICE DEPARTMENT
JOSEPH A. BORDEN, *Director*
10 SOUTH LA SALLE STREET, CHICAGO, ILL.



A Distinctive Coated Paper

ALWAYS ATTRACTS ATTENTION

IF YOU could see a page and the general layout of the catalogue issued by the GRAND RAPIDS SHOW CASE COMPANY of Grand Rapids, Michigan, you would think you had a book of engravings. The great beauty of the catalogue is due not only to the fine printing, but also the fact that DEJONGE *Art Mat*, a distinctive coated paper, was used.

"Ideal work can only be produced under conditions which favor the production of a quality product."

The GRAND RAPIDS SHOW CASE COMPANY practice this belief in their catalogue: *They wrote it in describing the working conditions in their factory. They chose* DEJONGE *Art Mat for their catalogue, and the result is a book that stands out among catalogues, eloquent in its distinction.*

DEJONGE *Art Mat, the dull-coated paper with a finish like ivory,* presents photographs faithfully. It slights no detail. It lends itself completely to artistic make-up and thoughtful printing. Uniform throughout the run on both sides of the sheet, it is as satisfying for the printer to work on, as it is delightful for the reader to see and to touch.

Send for "First Impressions." *It shows you the beautiful printing qualities of* DEJONGE *Art Mat. Please send us samples of your best work on* DEJONGE *Art Mat for our exhibit.*

DISTRIBUTORS

LOUIS DEJONGE & CO.

MANUFACTURERS

CHICAGO NEW YORK PHILADELPHIA

WHITAKER PAPER CO., Cincinnati and all divisions ZELLERBACH PAPER CO., San Francisco and all divisions



Mechanics Building — 105,000 Feet of Floor Space.

The Craftsmen Hand You This Great Opportunity

SUPERINTENDENTS and foremen, the ones who buy or are consulted on all purchases, and who are personally responsible for operating results, will be at the Boston Exposition. They will be there to meet you and see and talk about your products. Can you afford to miss this chance to get the undivided attention of such men?

How much more effective future calls of your salesmen will be with the closer acquaintanceship and practical demonstrations as a background.

No greater economy in selling your goods has ever been available, as more prospects will be present every day than any representative could visit in a year. You should send in your application for space immediately.

Free Service to Exhibitors

Payment for exhibit space includes without further charge the following service:

Porters — Pages
Watchmen — Desk
Chairs — Railings
Floor Covering
Booth Signs
Adequate Storage
Hall Decorations
Correspondence Booth
Stenography and Mailing Service
Supply of Admission Tickets
General Telephones

"B" in Boston
Aug. 28-Sept. 2

Boston Graphic Arts Exposition

AUGUST 28 – SEPTEMBER 2, 1922

Address all communications to

BOSTON GRAPHIC ARTS EXPOSITION, *Incorporated*
908-909 Rice Building, 10 High St., Boston, Mass.

BARGAINS IN PAPER

We are the Sole Distributors of the odd lots, overruns, and seconds of forty-eight paper mills.

We mail WEEKLY actual samples of stock for sale with prices printed on sample to 5,000 printers.

These lots consist of Book Papers, Bonds, Ledgers, Card Boards, etc.

They are priced at from 25 to 30 per cent less than market prices.

A postal will put you on our mailing list.

Sabin Robbins Paper Co.

ESTABLISHED 1885

Forty-six years of recognized Square Dealing

MIDDLETOWN, OHIO

Rouse Products

are used wherever efficiency is the chief consideration in the printing plant.

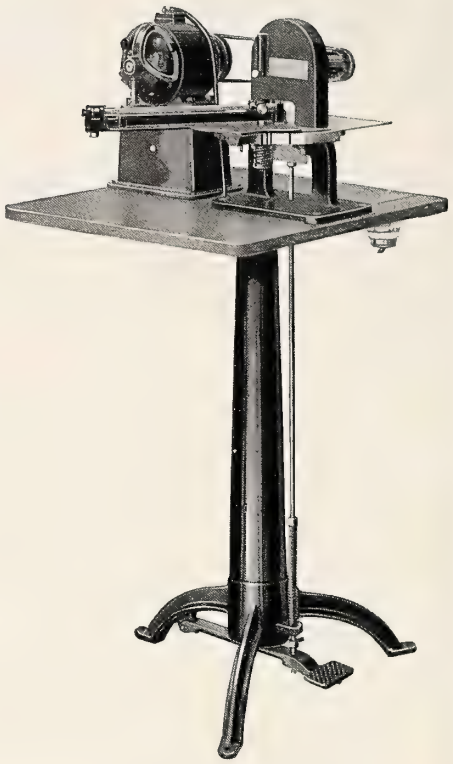
THAT is why Rouse cost cutting tools for printers are to be found in the largest and best equipped printing plants in America. All printers' supply houses sell and recommend them.

The Rouse Saw-Miterer is designed to saw and miter metal borders and rules at one operation. It saws and miters at all useful angles, including right angles. The saw is fed down through the work by foot pressure, leaving both hands free to handle the rule. The machine is completely equipped and wired. It can be connected with any lighting socket. The Rouse Saw-Miterer will quickly pay for itself in any shop where the "non-distribution" system is used.

Write for illustrated circulars describing the complete line of Rouse Products. Every article is designed to fit an actual need in the printing plant.

H. B. ROUSE & COMPANY

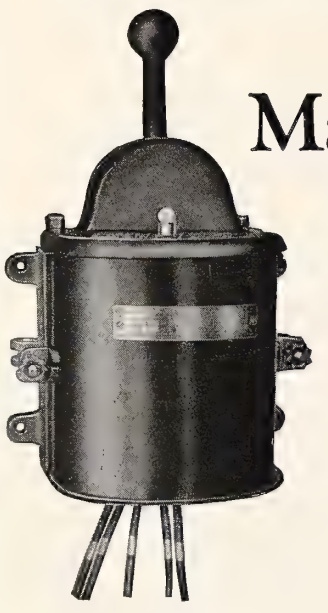
2214 Ward Street, Chicago



THE ROUSE SAW-MITERER

KIMBLE Master Unit Control

KIMBLE MOTORS



THE MASTER UNIT

DOES MANY USEFUL THINGS
Among them, these:

1. **Prevents accidents.**
2. **Increases output.**
3. **Reduces spoilage.**
4. **Reduces idle stand-by time.**
5. **Conserves power.**

It does all these things by placing the control of press operation—starting, stopping and speed—in the hands of a responsible executive.

Let us explain in detail.
Send for Bulletin.



THE DIAL SPEED REGULATOR

Send for
Bulletin No. A 30.

KIMBLE ELECTRIC COMPANY
635 N. Western Ave., Chicago, Ill.

A short life and
a *sagging* one—

Or a long life and
a RIGID one—



DISPLAY CARDS

Display cards, to be effective and lasting, must stand rigidly at an angle of 60 degrees. Only a very particular grade of Cardboard can do it.

Ultrafine
Litho TRADE MARK *Blank*

Ten-ply Collins Ultrafine Litho Blank coated two sides meets the test.

Built up—layer upon layer of pure ground wood pulp further stiffened by much pasting, it closely approximates the wood itself.

Its famous Ultrafine Coating gives a surface suitable for the finest four-color or lithographic work.

The grain runs right for sheet sizes—7 x 11, 11 x 14, 14 x 22.

Write for demonstration samples and further information.

A. M. COLLINS MANUFACTURING COMPANY
226-240 Columbia Avenue, Philadelphia, Penna.

Makers of Collins Oak Leaf Brand Cardboards and Cover Papers

Whitaker's Retail Price List

A Statement to the Printing and Paper Trades

Endorsed and Certified by

ALBERT W. FINLAY, *Boston*
WILLIAM JOHN EYNON, *Washington*
G. F. KALKHOFF, *New York*
JOSEPH FLEMING, *New York*
GEORGE K. HORN, *Baltimore*
WILLIAM GREEN, *New York*
J. LINTON ENGLE, *Philadelphia*
E. F. EILERT, *New York*
WILLIAM SHARPLESS, *Philadelphia*
W. V. PARSHALL, *Detroit*

THE Whitaker Paper Company has issued a Standard Retail Price List in the Cities of New York, Philadelphia, Washington, Baltimore, St. Paul and Minneapolis, in the entire State of Michigan and in the New England Cities of Boston, Haverhill, Worcester, Springfield, Hartford, Bridgeport, New Haven, Providence and Portland.

All prices shown in this list, whether for advertised "mill brands" (designated in the catalog by the trade-marks of the mills that make them) or whether the more highly competitive tonnage items (sold under the Whitaker names, water-marks and labels) are listed on the basis suggested by the United Typothetae of America for resale by printers to their customers. They include a legitimate profit for the printer.

In this respect the Whitaker Retail Price List differs from the net list generally used by paper merchants throughout the country. The net list includes the merchant's profit over and above the price paid by the merchant to the mill, but it does not insure a profit to the printer.

Ordinarily the "suggested resale prices" on mill brands are the prices which the mills suggest for the merchants to resell these brands to the printers. The Whitaker Retail List shows the prices suggested for the printer to resell to the consumer. The purpose of the Whitaker Resale Price List is to extend the same protection to printers as the mill accords to the jobber.

This method of pricing fine papers is not original with The Whitaker Paper Company nor was the issuance of the retail price list initiated by or at the suggestion of The Whitaker Paper Company. The United Typothetae of America, first through its Trades Matter Committee and later by unanimous action of the membership at the national convention in Toronto, in October, 1921, declared itself in favor of the retail list as the proper method of pricing fine papers and requested the adoption of this method wherever the local printing industry should record itself as favoring it and as prepared to support it. This action was in accordance with a supporting resolution of the National Paper Trade Association officially adopted some years ago.

In the cities above named the printers, both through resolutions of their local Typothetae units and as individuals, have given unqualified expression to their desire for the retail

price list and of their intention to support it with their purchases.

The National Paper Trade Association has gone on record as opposed to the retail price list and has notified its members that they, as individuals, may not and must not yield to this demand from the printers or even meet with them to discuss it. Measures have been taken with paper manufacturers to enlist their support in opposition to the retail price list. In some cases merchants who had declared their intention of issuing retail lists are said to have felt this pressure and either dodged the issue or declined to redeem their promises. The issue is now clearly drawn between the United Typothetae of America and the National Paper Trade Association. *The outcome rests with the individual printer.* If the printers do not support the merchants who have granted their demand for the retail price list, the printing industry may as well haul down its colors and take orders from that small group of men who dominate the paper merchants' association. Not only will the Retail Price List be gone forever, but with it will go the self-respect and the independence of the organized printing industry.

Resolution

passed by the Secretary-Managers Association of the United Typothetae of America at Indianapolis January 24, 1922.

Whereas, we believe the so called long or retail price list, to be the correct method of pricing fine papers, therefore be it resolved, that we go on record as favoring the universal adoption of the long price list, and pledge ourselves to do everything in our power to bring about its adoption by our respective organizations.

The Whitaker Paper Company is on record and it has nothing to retract or to qualify. This company will stay with the retail price list wherever they have already introduced it. Their policy with reference to extensions of all retail lists in other markets will be determined by the same consideration as in the past. If the united printing industry wins this contest for the retail price list the victory will be to the glory of the individual members of the industry and the benefits resulting from their victory will become the permanent heritage of the entire industry, including the manufacturers and the merchants of paper.

If the Printers Weaken—

but of that there need be no fear, for the history of the United Typothetae of America does not record one instance of broken faith.

THE WHITAKER PAPER COMPANY

A. L. Whitaker, *President* Bryant Venable, *Secretary*

Practically all the wholesale paper merchants in Detroit sell from Retail Price Lists as do a number of progressive dealers in St. Paul, Philadelphia, Washington and New York



WIGGINS Peerless Book Form CARDS

Big Profits for You in These Cards

Printers are making good profits selling Wiggins Peerless Book Form Cards.

Wiggins Cards are sure to satisfy your customers—and bring more orders for high grade printing. They detach smoothly and are always neat, unsoiled and economical. Scored cards are supplied in blank form to be printed in your own plant. Our lever binder case permits these cards to be carried firm in place without delay and expense of binding.

Write today for samples and prices.

THE JOHN B. WIGGINS CO.

Engravers, Plate Printers, Die Embossers

1101 So. Wabash Ave., Chicago, Illinois

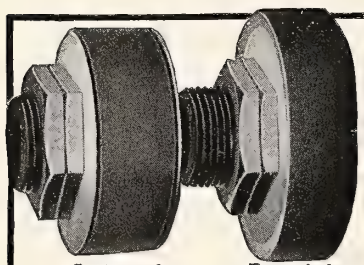
HOYT

Superior Type Metals

Hoyt Faultless Linotype Metal
Hoyt N. P. Stereotype Metal
Hoyt Combination Linotype and Stereotype Metal
Hoyt A X Monotype Metal
Hoyt Standard Electrotype Metal

All have been made with HOYT thoroughness in HOYT factories since 1874—a guarantee of their high quality. We sell you knowledge and experience with HOYT type metals. Let us solve YOUR problems.

HOYT METAL CO. St. Louis, New York City Chicago, Detroit



Contracted Expanded

WARNER Expansion Roller Trucks

Are a necessity for perfect platen press work. They can be expanded or contracted to compensate for the lack of uniformity in the size of composition rollers, and the tires have a flat tread on the press tracks at all diameters.

Warner Expansion Roller Trucks will prevent rollers from slipping, insuring a more even distribution of ink and preventing the rollers being cut by rule forms. The tires are made of special composition rubber unaffected by oil, ink or benzine, and are guaranteed for six months. *A set of Warner Expansion Roller Trucks will be sent on thirty days' trial.*

Manufactured and sold by

W. H. SLOAN, 438 Irving St., Toledo, O.

New and Rebuilt Machinery

We manufacture Reliance Lever Paper Cutters, Model Ink Fountains for Gordon Presses, Hart Pony Fountains, Gordon Press Web Feeders, Cylinder Press Form Lifts, Special Machinery, Safety Guards for all kinds of Printing Machinery.

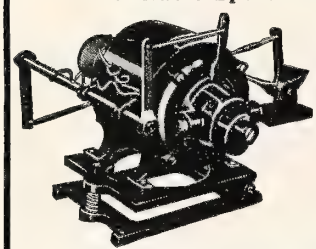
We are dealers in Rebuilt Printing Machinery. We take down, move and re-erect printing machinery. We rebuild Printing, Book Binders' and Box Makers' Machinery.

All repair parts for Colt's Armory Presses, Laureate Presses and Chandler and Price Presses carried in stock.

THE PRINTERS' MACHINE WORKS
130-132 S. Clinton St., Chicago

THE WARNER Friction Drive, Foot Control,

Variable Speed Motors for Job Presses



A 30-day trial will convince you that we have the best motor on the market. No rheostat or resistance coils, you get any desired speed and can start or stop by simply pressing the foot lever.

¼ H. P. $60.00
⅓ H. P. $65.00

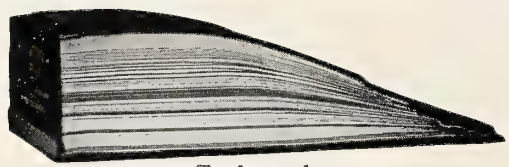
These prices are F. O. B. Kalamazoo, Mich.

The above is complete with spring base and foot control, all ready for service. 110-volt, 25 to 60 cycles only. Always state voltage and cycles.

We guarantee satisfaction. Write for our booklet on press motors.

WARNER ELECTRIC CO., Kalamazoo, Michigan

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

KRAUSE "YR" UNIVERSAL MACHINE

A Little Bindery in itself

WILL DO ROUND CORNERING-PUNCHING-EYE-LETTING-THUMB-HOLES-INDEX CARD CUTS-ANGLE CUTS ETC.

A GOOD AND SMALL INVESTMENT FOR EVERY PRINTER AND BOOKBINDER.

LARGE STOCK-PROMPT DELIVERY.

HOFFMANN TYPE & ENGRAVING CO.

114-116 E. 13TH ST. NEW YORK CITY.



Save on Your Roller Bill

Noe-Equal

The National Cleaner and Type Wash

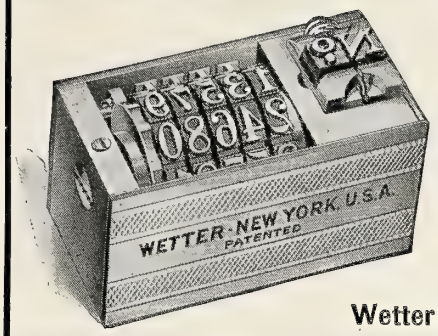
Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers

Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio

Numbering Machines are a good Investment



The WETTER is a Good one

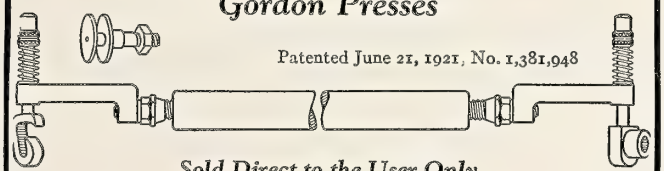
ALL DEALERS SELL THEM

Reduced Prices: 5-Wheel Machine - **$16.00**
6-Wheel Machine - **$18.00**

Wetter Numbering Machine Co., Atlantic Ave. and Logan St., Brooklyn, N. Y., U. S. A.

VANDERCOOK VIBRATORS

For Chandler & Price Gordon Presses



Patented June 21, 1921, No. 1,381,948

Sold Direct to the User Only

Over 300 Chicago printers have found that they are Efficient—Simple—Troubleproof—Durable—Inexpensive.

For full information address

The Vandercook Press

Vandercook & Sons

Originators of the Modern Proof Press

452-456 North Ashland Avenue, Chicago, Illinois

Vandercook Nonslip Trucks provide a *practical* way to keep your form rollers turning.

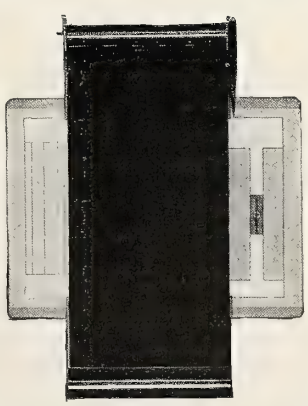
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Receive a copy of our
NEW SAMPLE BOOK?
showing

Mid-States
FLAT GUMMED PAPERS

It's free for the asking and decidedly worth having.

Address
Mid-States Gummed Paper Co.
Also manufacturers of
Stick Quick
GUMMED TAPES
2433 SOUTH ROBEY STREET CHICAGO, ILL.

STOKES' RIBBON ATTACHMENT
FOR REPRODUCING TYPEWRITTEN LETTERS WITH ANY PLATEN PRINTING PRESS
FITS ANY SIZE OF PRESS CHASE





2 AND 4 QUART SIZES IN STOCK

STOKES' PLATELESS EMBOSSER
FOR EMBOSSING PRINTING WITHOUT THE USE OF DIES



MANUFACTURED EXCLUSIVELY BY
THE A. STOKES CO., INC. 4097 E. 74TH STREET CLEVELAND, O., U. S. A.

RANGER COVER

LEATHER FEEL — LEATHER LOOKS

Character Counts

"CHARACTER. The sum of qualities or features by which a person or thing is distinguished from others."—Webster.

In persons or in things, character is instantly recognized and it always counts.

Character explains the immediate success that Ranger Cover has enjoyed in the few short months since it was first announced.

Soft, rich background colors, low price and instant availability are concrete reasons why Ranger is a splendid choice for a catalogue, booklet or program cover.

Leather Feel
Leather Looks
at the
Price of Paper

HOLYOKE CARD AND PAPER CO. — BRIGHTWOOD BRAND — CARDBOARDS · COATED PAPERS — SPRINGFIELD MASSACHUSETTS

Specifications

MEDIUM WEIGHT ONLY

20 x 26 23 x 33

Gray Green Tan Chocolate

Fifty Prominent Paper Dealers carry "Ranger Cover" in Stock in All Four Colors

CITY	NAME
ALBANY	Hudson Valley Paper Co.
BALTIMORE	O. F. H. Warner & Co.
BOSTON	Carter, Rice & Co.
BOSTON	John Carter & Co.
BUFFALO	The Alling & Cory Co.
BUTTE	Butte Paper Co.
CHICAGO	Berkshire Co.
CHICAGO	Dwight Bros. Paper Co.
CINCINNATI	Diem & Wing Paper Co.
CLEVELAND	Petrequin Paper Co.
COLUMBUS	Diem & Wing Paper Co.
DETROIT	Beecher, Peck & Lewis
HOUSTON	Paper Supply Co.
INDIANAPOLIS	Crescent Paper Co.
KANSAS CITY	Kansas City Paper House
LOUISVILLE	Diem & Wing Paper Co.
MILWAUKEE	Dwight Bros. Paper Co.
MINNEAPOLIS	Minneapolis Paper Co.
NASHVILLE	Clements Paper Co.
NEW ORLEANS	E. C. Palmer & Co., Ltd.
NEW YORK CITY	Bahrenburg & Co.
NEW YORK CITY	Beekman Paper & Card Co., Inc.
NEW YORK CITY	J. E. Linde Paper Co.
NEW YORK CITY	Miller & Wright Paper Co.
OMAHA	Field-Hamilton-Smith Paper Co.
PHILADELPHIA	Thomas W. Price Co.
PITTSBURGH	Alling & Cory Co.
PORTLAND, ORE.	Blake McFall Co.
PROVIDENCE	John Carter & Co.
RICHMOND	B. W. Wilson Paper Co.
ROCHESTER	R. M. Myers & Co.
SALT LAKE CITY	Carpenter Paper Co. of Utah
SAN ANTONIO	San Antonio Paper Co.
SAN FRANCISCO	Bonestell & Co.
SEATTLE	American Paper Co.
SPOKANE	John W. Graham Paper Co.
SYRACUSE	J. & F. B. Garrett Co.
ST. LOUIS	Mack-Elliott Paper Co.
ST. PAUL	E. J. Stilwell Paper Co.
TACOMA	Standard Paper Co.
TOLEDO	Blade Printing & Paper Co.
WASHINGTON	O. F. H. Warner & Co.

EXPORT

Hamilton, Ont.	Buntin, Gillies & Co., Ltd.
Toronto, Ont.	Brown Brothers, Ltd.
Montreal, Que.	McFarlane, Son & Hodgson, Ltd.
London, Eng.	Lindenmeyr & Johnson Paper Co., Ltd.
Cuba and Mexico	J. L. N. Smythe Co., Philadelphia.

WOOD FLONG STEREOTYPES

At last the printer can get away from high cost of electrotypes and can turn out six jobs in the time now required to print one with electrotypes.

He can, with trifling cost for equipment, make his own printing plates — excellent stereotypes, sharp and clean, cast from WOOD FLONGS — the perfect mold such as has brought stereotyping into almost universal use in Europe.

The WOOD FLONG process is cold. Type is not ruined by heat as is necessary in other stereotype processes. The mold can be made in one minute and the type safely released for other jobs. The plate, cast type high or shell, follows in two minutes ready for press.

When the job is printed the plates are returned to melting pot and the Wood Flong mold filed away for a repeat run. The mold is indestructible, does not deteriorate, and need only be roasted to be cast from again at any time. Storage of plates is eliminated entirely.

The WOOD FLONG STEREOTYPE process is the speediest and cheapest printing plate process known and is entirely satisfactory for all kinds of printing, color included, when the simple and compact equipment is installed.

We are rapidly installing WOOD FLONG PLANTS throughout the country and fill orders promptly as received.

Exit—the Electrotype

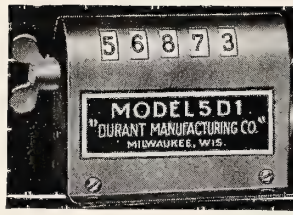
WOOD FLONG CORPORATION

25 MADISON AVENUE, NEW YORK

Davoll's Static Eradicator

Eliminates static electricity troubles on cylinder presses, folding machines, etc. Used ten years by the maker. One-half Pint Can sent post paid on receipt of One Dollar.

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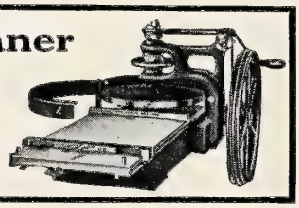
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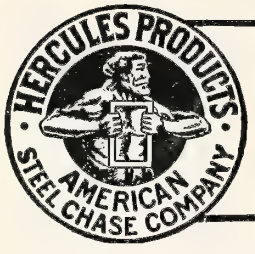
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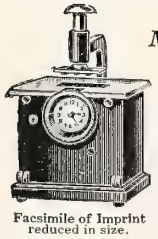
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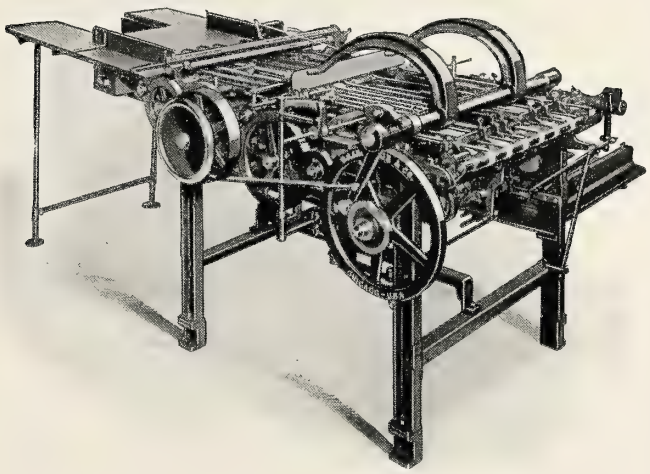
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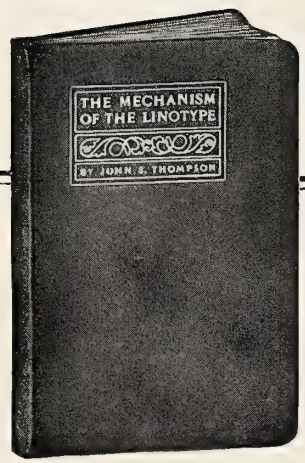
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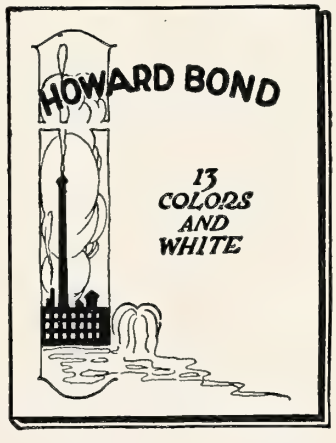
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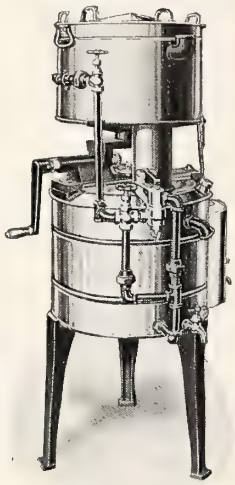


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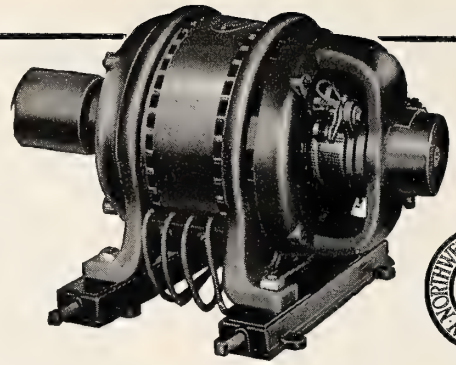
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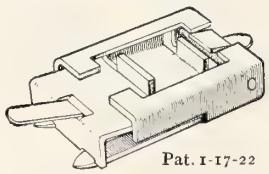
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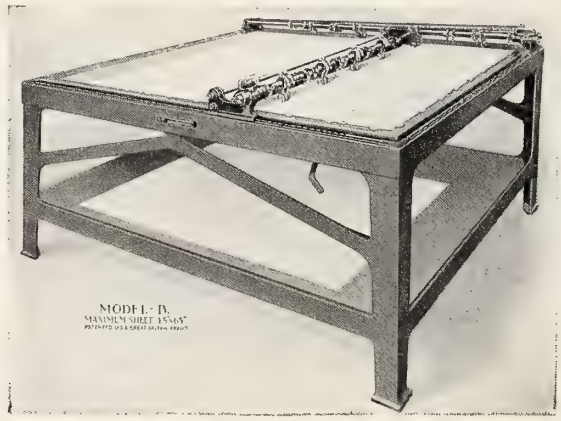
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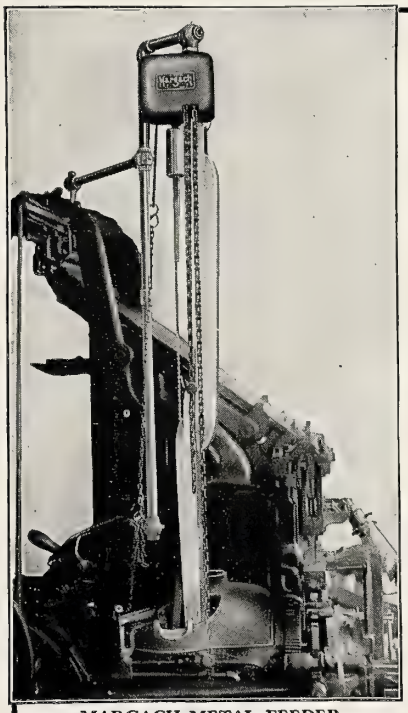
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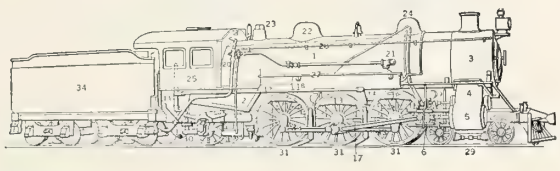
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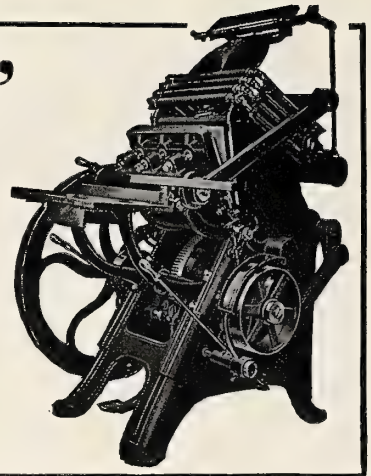
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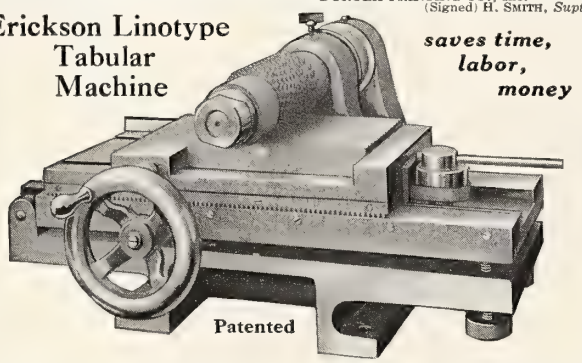
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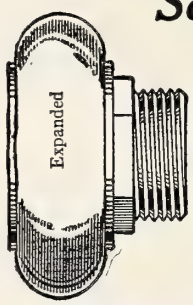
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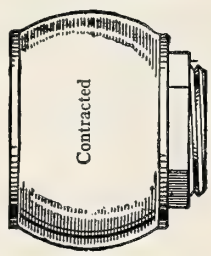
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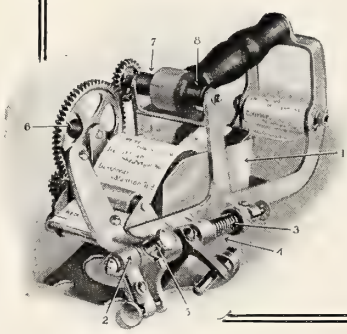
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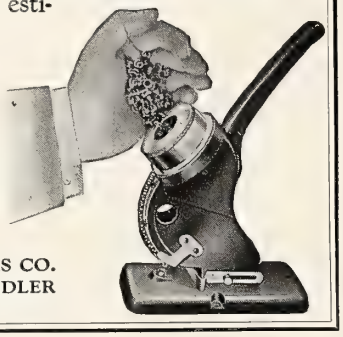
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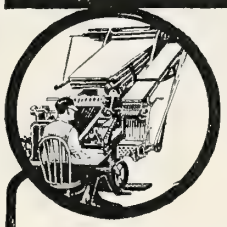
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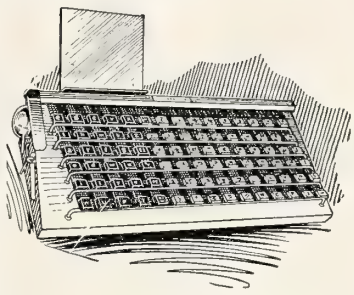
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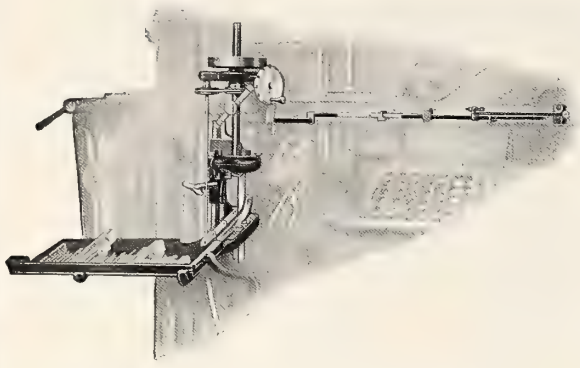
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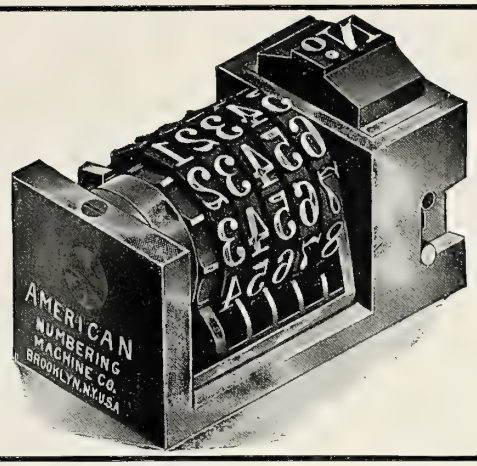
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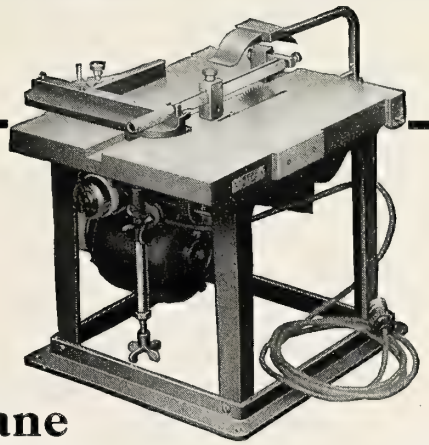
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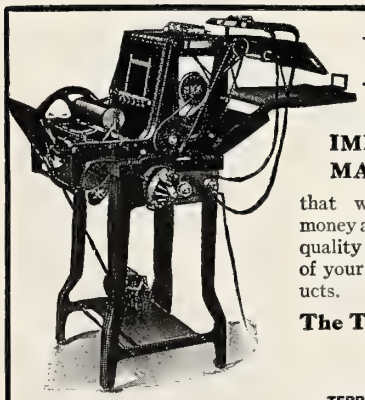
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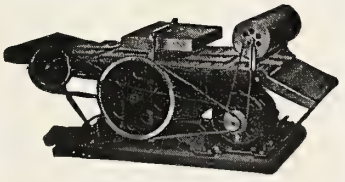
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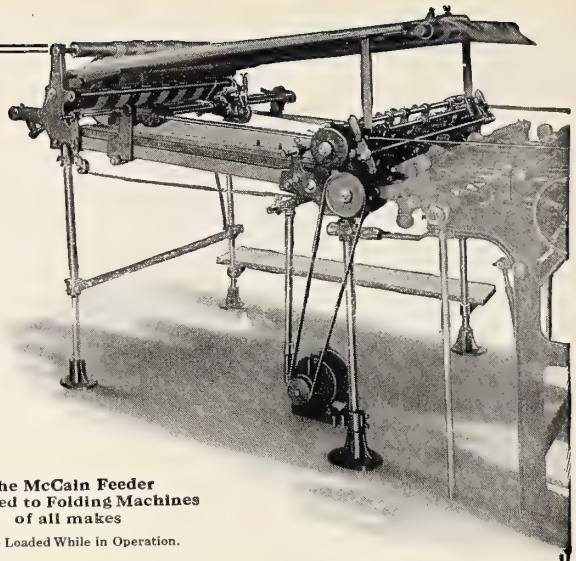
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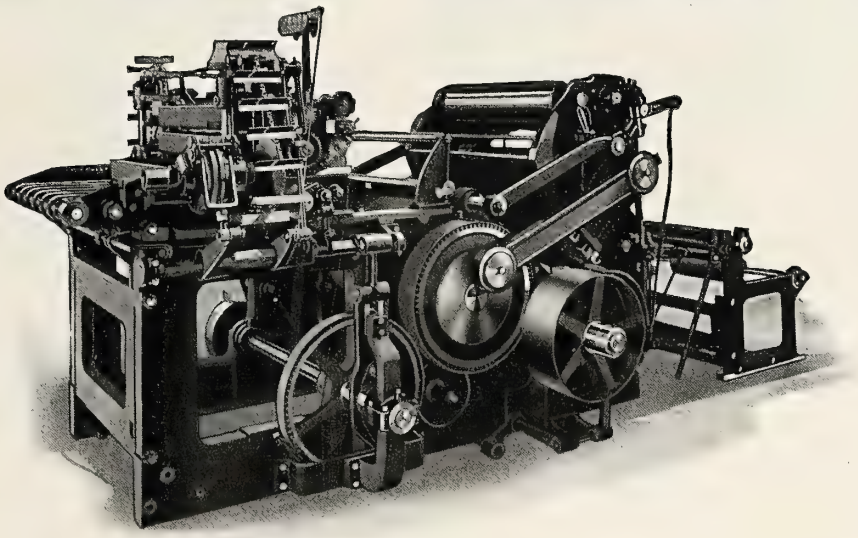
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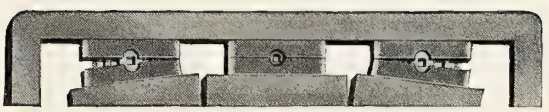
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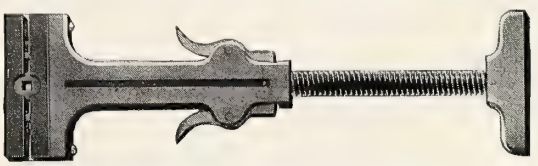
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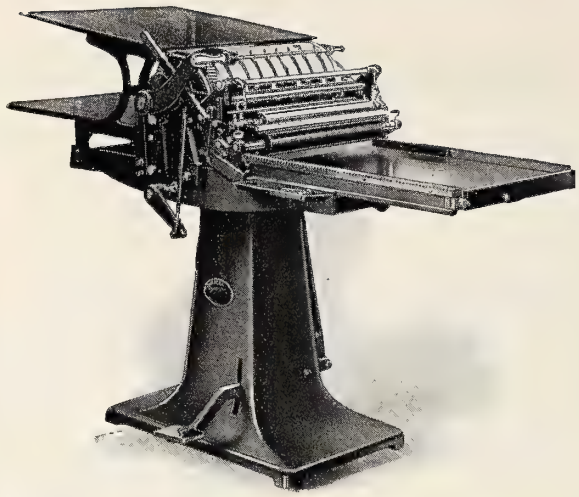
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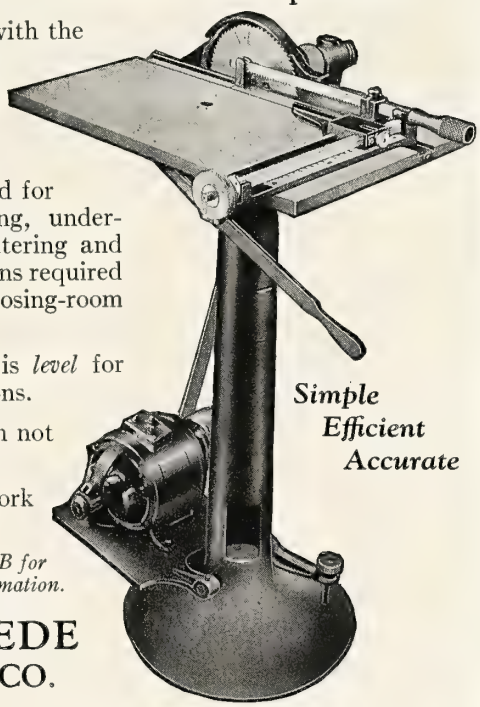
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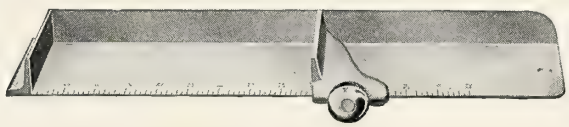
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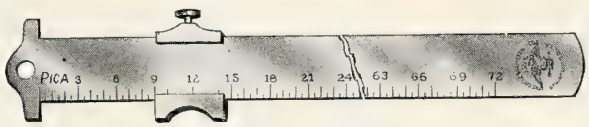


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TABLE OF CONTENTS

MARCH, 1922

PAGE

Background Patterns Set on Machine..... 786
Berry Succeeds Praigg as Director of Advertising of U. T. A..... 818

BOOK REVIEW:
Book Printing Annual for 1921, A..... 815

Borden, Joseph A., Presentation to..... 819
Bowyers, The William, and Other Printers Contemporary With Them..... 811
Brief Notes of the Trade..... 821

Can You Sell Yourself?..... 795
Chicago Monotype Club Holds Annual Banquet 820

COLLECTANEA TYPOGRAPHICA:
High Authority on Home Brew, A..... 788
Legend of the Printer's Devil..... 788
Most Read Book, The..... 787
On Reading..... 787
Plowing In..... 788
Self Satisfied Master Printer, A..... 788

CONTRIBUTED:
Background Patterns Set on Machine..... 786
Book Printing Annual for 1921, A..... 815
Bowyers, The William, and Other Printers Contemporary With Them..... 811
Curios Found in the Dictionary..... 774
Dummy and Layout, The, or Visualization of the Finished Product..... 769
Headings for Country Newspapers, A Simple Method of Arranging..... 796
Ideas and Suggestions for the Salesman, A Few..... 810
Letters to a Printer's Devil..... 772
Psychological Research for the Printing Industry..... 771
Solving Problems of Doubt in Articles We Read Today..... 775
Trade Composing Room, The Modern..... 810
Uncle Sam Prescribes Typographical Display for Mail Forms..... 789

CORRESPONDENCE:
For Accuracy's Sake..... 779
Letters We Appreciate..... 779
Plain Type Faces, For..... 779
Why Not Adopt This Plan?..... 779

COST AND METHOD:
Depreciation and Good Will..... 791
Estimate File, The Old..... 792
Last Fifteen Per Cent, The..... 792
Noise, The Cost of..... 791
Type and Time..... 792

Cover Designs, Exhibition of..... 819
Curios Found in the Dictionary..... 774

Diem & Wing Paper Company, Annual Meeting of..... 820

DIRECT ADVERTISING:
Relation of Direct Advertising to Other Advertising and to Business in General, The..... 781

Do You Remember Way Back When——..... 790
Dummy and Layout, The, or Visualization of the Finished Product..... 769

EDITORIAL:
Editorial Notes..... 777
Get the Right Attitude Regarding the Other Fellow..... 777
Quality and Success..... 778
Second Class Postage Question, The..... 778

Foreign Graphic Circles, Incidents in..... 780
Franklin-Typothetæ of Chicago Holds Annual Dinner Dance..... 820

Get the Right Attitude Regarding the Other Fellow..... 777

PAGE

Headings for Country Newspapers, A Simple Method of Arranging..... 796
Heir, Martin, to Visit Europe..... 818
Holiday Greetings Received..... 806

Ideas and Suggestions for the Salesman, A Few 810

ILLUSTRATIONS:
Auckinleck Private Press, The..... 787
Barge of The Worshipful Company of Stationers..... 811
Borden, Joseph A., Testimonial Presented to 819
Chart Showing Money Invested Annually in Advertising..... 782
Chart Showing Relative Importance of Direct Advertising to Various Classes of Advertising..... 783
Combination Tool for Printers..... 821
G. R. S. Single Fold Folder, The..... 821
Strawberry Hill Press, Home of the..... 788
Wood Block More Than Fifty Years Old.. 790

Incidents in Foreign Graphic Circles..... 780
Inland Daily Press Association Holds Annual Meeting..... 818

JOB COMPOSITION:
Devices for Getting Attention..... 793

Letters to a Printer's Devil..... 772

MACHINE COMPOSITION:
Elevator Bar Does Not Match With Distributor Box Bar..... 807
Gas Fumes From Pot Burners Eliminated by Exhaust Pipe..... 807
Imperfect Face and Body on Slugs..... 807
Matrices Show Unusual Wear..... 808
Metal Splashes Back of Mold Disk..... 807
Neglect of Essentials..... 808
Side Trimming Knives Not of Even Height. 807
Slugs Show Pitted Face..... 808
Spaceband Key Lever Gives Trouble..... 808
Spaceband Strikes the Top of Matrices..... 807
"The Mechanism of the Linotype" as Applied to the Various Models..... 808
Two Keys Work Hard, Without Apparent Cause..... 807
Variety of Troubles, A..... 808

Milwaukee Craftsmen Elect Officers..... 820

National Printer-Journalist Merged With Trade Press Publishing Company..... 819

NEWSPAPER WORK:
Investment Figured First..... 797
Many Ways to Sell Advertising..... 797
Observations..... 798
Question Not to Be Decided, A..... 797
Review of Newspapers and Advertisements.. 799

Numbering Machine Prices Reduced..... 819

Packard, George E..... 819
Personality of Type..... 795

PORTRAITS:
Berry, Edward D..... 818
Bowyer, William I..... 812
Bowyer, William II..... Frontispiece
Cave, Edward..... 813
Chicago Monotype Club Celebrating Tenth Anniversary..... 820
Nichols, John..... 814
Packard, George E..... 819

PRESSROOM:
Bed Bearers, Height of..... 817
Care of Rollers, Book on..... 816
Column Rules, Cutting, to Prevent..... 816
Four Color Plate on Platen Press..... 816
Halftone Plate Printed Flat..... 816
Praise for a Pressman..... 816

PAGE

PRESSROOM — *Continued:*
Press Stalled on Impression..... 817
Printing From a Negative Is Not a Typographic Process..... 817
Quads and Slugs Work Up Around Halftone. 817
Resin Overlay, The..... 817
Rollers Are Flat..... 817
Three Color Work, High Speed for..... 816
Unsatisfactory Printing Not Fault of Paper 817
Where the Fault Lies When Offset Occurs.. 816

Printers' New Combination Tool..... 821
Printers' Supply Salesmen's Guild Elects Officers..... 818
Printing School, New, to Be Opened in Ithaca, New York..... 820
Prizes Won by Machine Composed Specimens. 818

PROCESS ENGRAVING:
American Institute of Graphic Arts, The.. 785
Apprentices, Educating..... 785
Blocking Wood, Substitute for, Wanted.... 785
Collotype on Offset Press..... 785
Electric Etching..... 785
Photoengraving Outfit, Small..... 785
Photoprocess for Lithographer..... 786
Rotagravure and Lithography, Books on.... 785
Steel Engraving by Photography..... 786

PROOFROOM:
Better With Apostrophe..... 809
Construction Criticized..... 809
Due and Owing, Choice Between..... 809
Inelegant Use of the Word Very..... 809
Quotation Marks Before Initials..... 809

Psychological Research for the Printing Industry..... 771

Quality and Success..... 778

Second Class Postage Question, The..... 778
Second District Typothetæ to Hold Convention 819
Soda Fountain Signs..... 796
Solving Problems of Doubt in Articles We Read Today..... 775

SPECIMEN REVIEW..... 801

Swart, George R., Opens Chicago Office..... 821

Trade Composing Room, The Modern..... 810

TRADE NOTES:
Berry Succeeds Praigg as Director of Advertising of U. T. A..... 818
Borden, Joseph A., Presentation to..... 819
Brief Notes of the Trade..... 821
Chicago Monotype Club Holds Annual Banquet..... 820
Cover Designs, Exhibition of..... 819
Diem & Wing Paper Company, Annual Meeting of..... 820
Franklin-Typothetæ of Chicago Holds Annual Dinner Dance..... 820
Heir, Martin, to Visit Europe..... 818
Inland Daily Press Association Holds Annual Meeting..... 818
Milwaukee Craftsmen Elect Officers..... 820
National Printer-Journalist Merged With Trade Press Publishing Company..... 819
Numbering Machine Prices Reduced..... 819
Packard, George E..... 819
Printers' New Combination Tool..... 821
Printers' Supply Salesmen's Guild Elects Officers..... 818
Printing School, New, to Be Opened in Ithaca, New York..... 820
Prizes Won by Machine Composed Specimens 818
Second District Typothetæ to Hold Convention..... 819
Swart, George R., Opens Chicago Office.... 821

Uncle Sam Prescribes Typographical Display for Mail Forms..... 789

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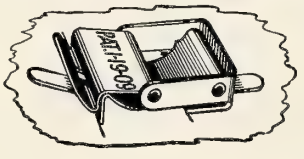
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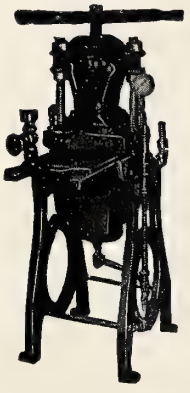
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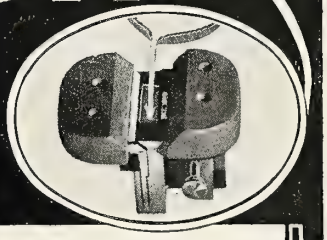
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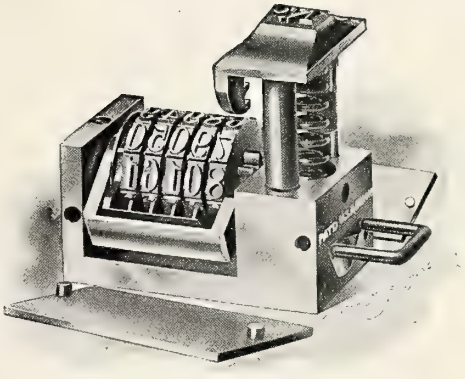
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INDEX TO ADVERTISEMENTS

	PAGE
Acme Multi-Color Co.	825
American Assembling Machine Co.	730
American Brass & Wood Type Co.	862
American Numbering Machine Co.	855
American Printing Ink Co.	755
American Steel Chase Co.	846
American Type Founders Co.	743, 756, 760
American Writing Paper Co.	834
Anderson, C. F., & Co.	847
Automatic Printing Devices Co.	855
Avery Galley Co.	749
Barnhart Bros. & Spindler	763
Barton Mfg. Co.	846
Berger & Wirth	847
Berry Machine Co.	735
Bingham's, Sam'l, Son Mfg. Co.	828
Blatchford, E. W., Co.	862
Blomgren Bros. Co.	854
Boice, W. B. & J. E.	855
Boston Graphic Arts Exposition	836
Boston Printing Press & Machinery Co.	852
Boston Wire Stitcher	756
Bradner, Smith & Co.	721
Britton & Doyle	Insert
Brower, A. T. H., Co.	761
Bunn, B. H., & Co.	761
Burrage, Robert R.	853
Campbell, Neil, Co.	862
Campbell Ptg. Press Repair Parts Co.	862
Carmichael Blanket Co.	756
Casper Gripper Co.	854
Challenge Machinery Co.	734
Chandler & Price Co.	740
Chicago Paper Co.	831
Christensen Machine Co.	765
Cleveland Folding Machine Co.	731
Cline Electric Mfg. Co.	847
Collins, A. M., Mfg. Co.	839
Conner, Fendler & Co.	862
Craig Sales Corporation	762
Crane, Z. & W. M.	864
Crescent Engraving Co.	856
Cromwell Paper Co.	Cover
Davoll, David L.	846
Dejonge, Louis, & Co.	835
Deutzman, Lawrence F.	825
Dexter, C. H., & Sons	833
Dexter Folder Co.	725, 753
Dickinson, John, & Co.	854
Dinse, Page & Co.	722
Dorman, J. F. W., Co.	862
Dowd Knife Works	739
Durant Mfg. Co.	846
Eagle Engineering Co.	859
Eagle Printing Ink Co.	846
Eastern Brass & Wood Type Co.	862
Eastern Mfg. Co.	827, 829
Embossograph Process Co.	824
Engdahl Bindery	862
Erickson, Albert W.	852
Esleeck Mfg. Co.	857
Forest City Bookbinding Co.	862
Fuchs & Lang Mfg. Co.	863
Gilbert Paper Co.	860
Giles, Herbert H.	846
Globe Engraving & Electrotype Co.	826
Goes Lithographing Co.	761
Golding Mfg. Co.	733
Goss Printing Press Co.	852
Hacker Mfg. Co.	858
Hamilton Mfg. Co.	736
Hammermill Paper Co.	846
Hampshire Paper Co.	830
Hancock Perfecting Line-up Machine Co.	850
Hellmuth, Charles, Co.	851
Hickok, W. O., Mfg. Co.	722
Hoffmann Type & Engraving Co.	842
Holyoke Card & Paper Co.	844
Howard Paper Co.	849
Hoyt Metal Co.	842
Huber, J. M.	760
Indiana Chemical & Mfg. Co.	751
International Association of Electrotypers	754
International Correspondence Schools	825
Intertype Corporation	723
Jaenecke-Ault Co.	765
Johnson Perfection Burner Co.	846
Kastens, Henry	846
Kidder Press Co.	857
Kimble Electric Co.	838
King, Albert B., & Co.	825
King Card Co.	862
Laclede Mfg. Co.	859
LaMonte, George, & Son	851
Lanston Monotype Machine Co.	Cover
Latham Machinery Co.	737
Lead Mould Electrotype Foundry	738
Lee Hardware Co.	764
Leiman Bros.	750
Liberty Folder Co.	763
Linograph Co.	724
Ludlow Typograph Co.	741
McCain Bros. Mfg. Co.	856
McKaig, A. W.	863
McLaurin-Jones Co.	858
Machine Appliance Corporation	852
Marathon Electric Mfg. Co.	757
Margach Mfg. Co.	851
Master Machines Corporation	825
Megill, Edw. L.	822
Meisel Press Mfg. Co.	745
Mergenthaler Linotype Co.	Cover
Mid-States Gummed Paper Co.	843
Miehle Printing Press & Mfg. Co.	746
Miller Saw-Trimmer Co.	766, 767
Mittag & Volger	862
Mohr Lino-Saw Co.	854
Monitor Controller Co.	765
Morgan Expansion Roller Truck Co.	852
Murphy-Parker Co.	846
National Machine Co.	757
Neenah Paper Co.	832
Nelson, C. R. & W. A.	745
New Advance Machinery Co.	850
New Era Mfg. Co.	722
Norib Co.	762
Northwestern Electric Co.	850
Parker, Thomas & Tucker Paper Co.	846
Peninsular Paper Co.	826
Penrose, A. W., & Co.	823
Pippert, W.	846
Poates, L. L., Engraving Co.	851
Porte Publishing Co.	742
Print-Aid Co.	842
Printers' Appraisal Agency	862
Printers' Machine Works	842
Robbins, Sabin, Paper Co.	837
Roberts Numbering Machine Co.	863
Rosback, F. P., Co.	752
Rouse, H. B., & Co.	838
Royal Electrotype Co.	726, 727
Scott, Walter, & Co.	764
Seybold Machine Co.	747
Sheridan, T. W. & C. B., Co.	758
Sinclair & Valentine Co.	856
Sloan, W. H.	842
Stafford Engraving Co.	759
Standard Typesetting Co.	855
Stephens, Sam'l, & Wickersham Quoin Co.	857
Stokes & Smith Co.	759
Stokes, A., & Co.	843
Strait, H. H.	862
Superior Matrix Co.	859
Swart, Geo. R., & Co.	728, 729
Teall, F. Horace	846
Thaler System, The	853
Thompson Type Machine Co.	749
Thomson, John, Press Co.	748
Type-Hi Mfg. Co.	846
Ullman, Sigmund, Co.	744
United Printing Machinery Co.	732
Vandercook, R. O.	843
Want Advertisements	822
Warner Electric Co.	842
Welsh, C. L., Co.	850
Wesel, F., Mfg. Co.	733
Western States Envelope Co.	856
Weston, Byron, Co.	858
West Virginia Pulp & Paper Co.	Insert
Wetter Numbering Machine Co.	843
Whitaker Paper Co.	840, 841
White, James, Paper Co.	842
Wiggins, John B., Co.	842
Wing's, Chauncey, Sons	852
Wood & Nathan Co.	847
Wood Flong Corporation	845

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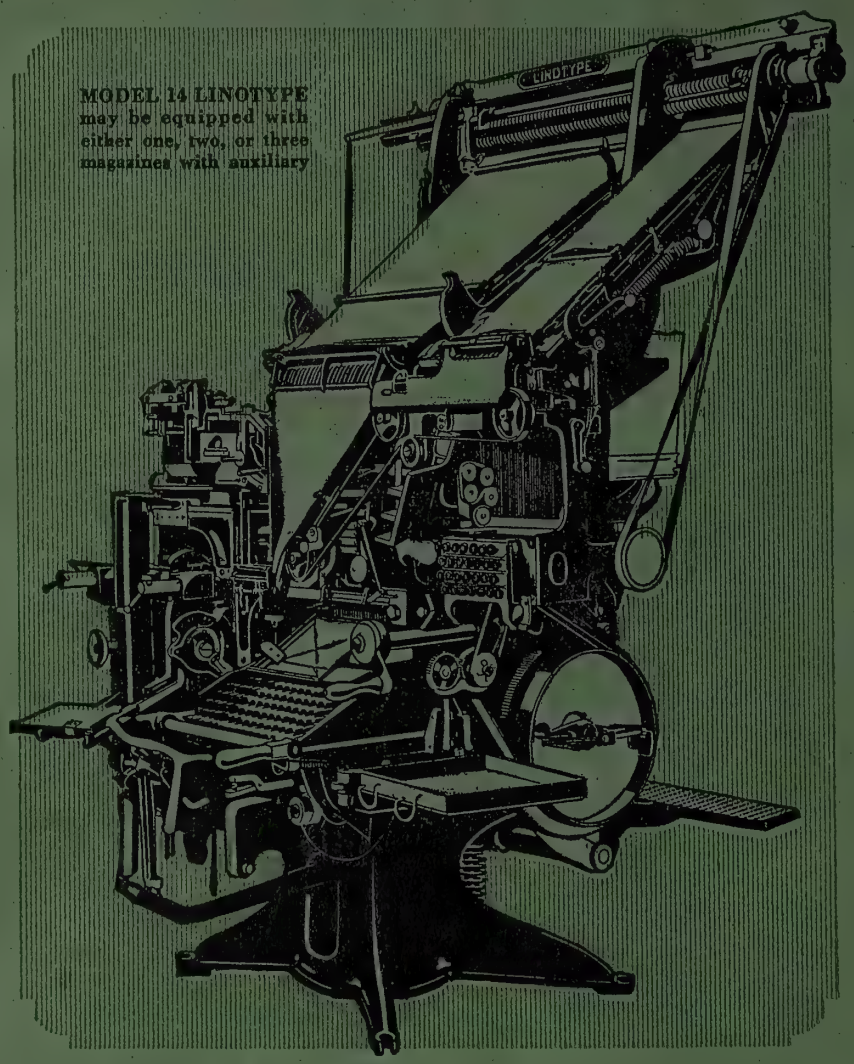
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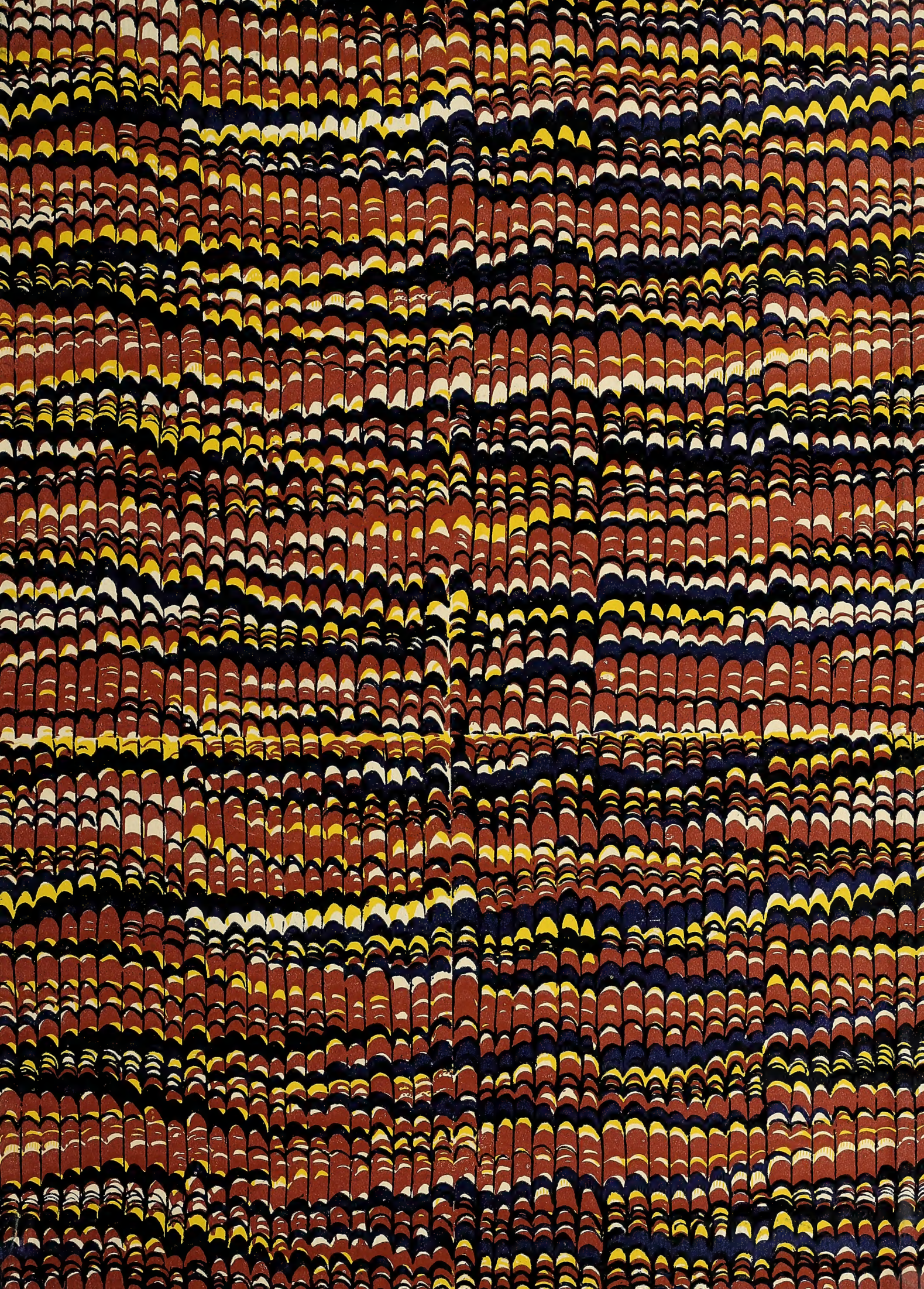
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